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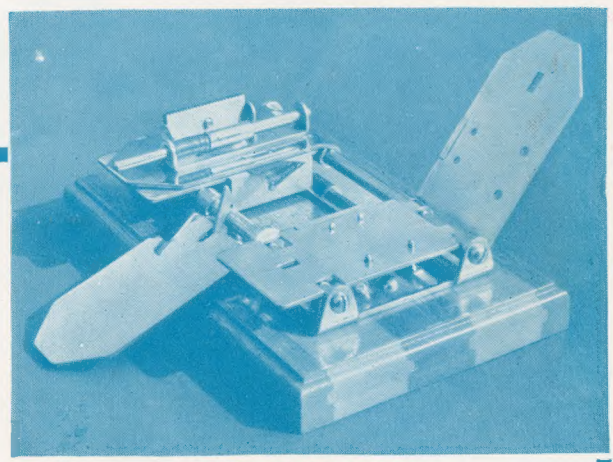

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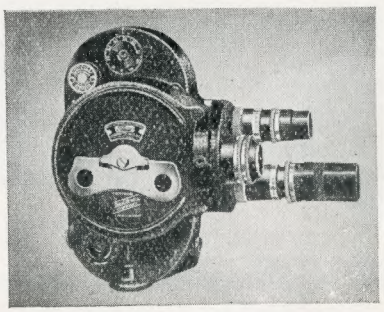

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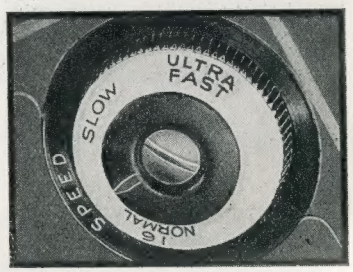

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THE

EDITOR to his READERS

THE great need of the average amateur is to discover ideas for filming and when he has found them, to clarify them. *Amateur Cine* arranged for the publication in this country of Alex Strasser's " Amateur Films "* because it was felt that this indeed was a book which would enable the movie-maker to satisfy both those needs in the clearest and simplest way. It is not a book that can be adequately described as a manual on film-making. If you aim at making a film simply by reading instructions on the science of optics, how to process and how to splice, then there are many other works you can go to ; you would not be advised to get " Amateur Films," for it does not deal with rule-of-three mechanics of film-making. It tells you not so much how to make films as how to *create* them. It recognises the individuality of the cameraman. It stimulates because it suggests, just as the imaginative director achieves his effects by suggesting to the audience rather than descend to prosaic, concrete realities that, because of their very ordinariness, will not strike home.

Cinematic Material

The great merit of " Amateur Films " is that while it contains an abundance of synopses of film plots on a very wide variety of subjects, it nevertheless encourages the reader to think for himself so that he can apply those synopses and instructions to his own needs. Holidays and cheese, the Christmas film and the publicity film, animals and electing a committee . . . Herr Strasser shows that almost everything that goes on in this world is cinematic material. More important, he shows that the things that go on under our very noses, and which we are therefore most likely to overlook, can be translated most successfully to the screen. The reader of this book will never be at a loss for a plot.

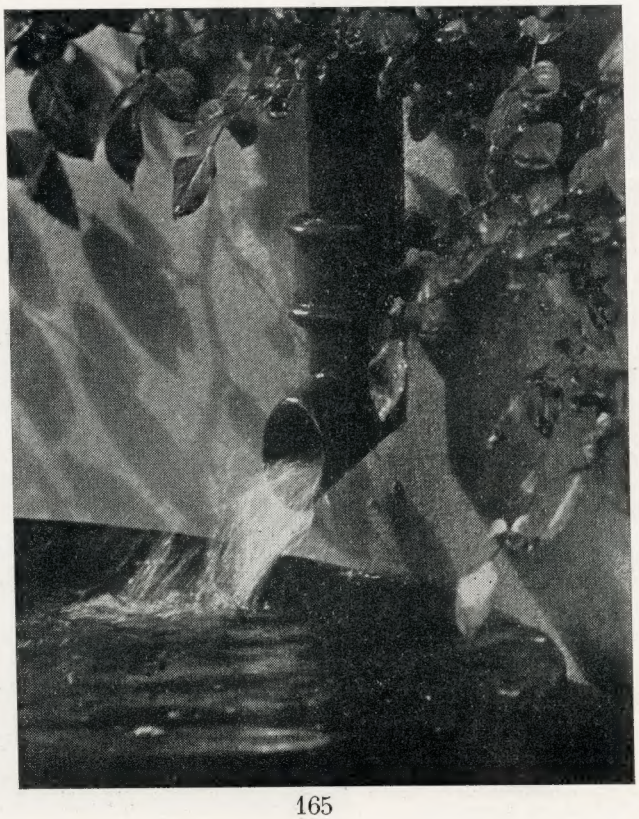
But the author also recognises that some of us are so constituted that even when we have suggestions and clear directions directly before us, we will as like as not shoot haphazardly with no reference to plot or script. So he tells us how to link up those related shots :

" A certain amateur films hard for three years ; at home, on holiday, on journeys, in strange towns. Since the shots were photographed without any preconceived plan, he finds difficulty in establishing a central idea round which to assemble his material, so in general he assembles the results in chronological order. His finished film shows the family in the garden, at the seaside and in the mountains, and so on until the strips of film are used up. Such a film—while unquestionably of the ' montage ' type—is a poor specimen of the art. It may be amusing to the family, who can live their holidays over again when it is being shown, but for others it is rather boring family history which would have been infinitely more interesting if it had been put into filmic form. How are we to improve such a film ? It can be done quite simply " . . . And just how simply he proceeds to explain.

Thinking in Pictures

The reader is taught at the outset to *think* in pictures. " Even when we understand a language it does not mean that we can speak it, particularly when the language is so young that its means of expression are not yet hard and fast." He is given confidence to think in pictures and work things out for himself for he clearly perceives that his instructor fully understands his problems : " Naturally Mr. A., who can do anything with pen and paper, will write out more scripts than Miss Y., who only writes a letter every six months." The reader does not in short, have to be a species of superman in order properly to understand and assimilate the advice given.

What do we mean by concentration of real space and its conversion into filmic space ? What do we mean by concentration of real time into filmic time ? They seem fearsome, abstruse expressions yet they lie at the very heart of film-making. So many amateur films fail because their makers fail to appreciate their subtleties. Here they are explained simply and clearly and the better to drive the points home, simple examples are given. Strasser is, indeed, never content merely to state that a thing is so. He explains *why* it is so and gives examples to show just what is meant.



The commonplace and ordinary, imaginatively observed, can be transmuted into striking cine material.

*"*Amateur Films : Planning, Directing and Cutting.*" By Alex Strasser, translated by P. C. Smethurst. Link House Publications, 7/6. Can be obtained from your dealer, bookseller or direct from *Amateur Cine World.*

FILM PRODUCTION *for* AMATEURS

IV.
The Director

Scene from "She Who Laughs Last," Portsmouth C.C. production, based on the "Amateur Cine" scenario, "What Happened at the Gables."

"HOW can I become a film director?" is a question asked more frequently than any other, but, alas, there is really no answer that is completely satisfying, for, surprising though it is, the past history of great directors—where they came from—how they gained their knowledge, is rarely known. Until comparatively recently they appeared from nowhere, or rather, from various walks of life unconnected with film production. There were never any facilities offered for training directors and those lucky gentlemen, who arrived and immediately began to produce, had no experience whatever of either scenario writing, camera work or cutting.

Conditions More Favourable

Nowadays, however, conditions are more favourable—journals, such as this, present simplified explanations of the intricacies of film construction, an ever-increasing list of books deals with all branches of production and most studios possess systems enabling intelligent men, working, perhaps, as assistant directors, script writers, or cutters, to develop into directors.

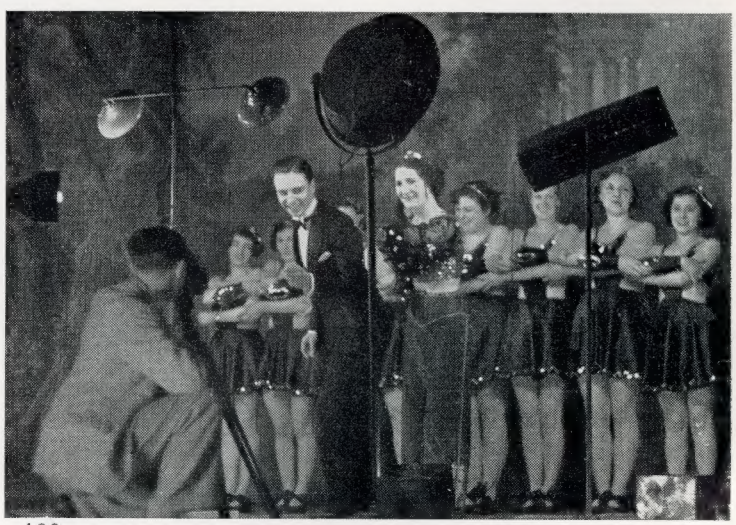
One extremely important point is that in the amateur film world, the individual film maker is usually both cameraman and director, whereas in professional circles this is never so. Actually, it is an impossibility for a director to operate the camera if the production is dealing with human beings. It may work satisfactorily with machines, but when handling people a director cannot possibly control his focus, his cranking and his cast, however carefully he has pre-arranged the action. For this reason I urge the student who may be combining the duties of cameraman and director to imagine, for the duration of this article, that he has someone operating his camera for him—and if this can be arranged when he is on production, so much the better.

Now the potential director has had opportunities, in the three preceding articles, of beginning at the beginning, by studying film fundamentals, the writing of simple scripts, and regarding the camera from a new viewpoint. He is, therefore, ready to approach the all important task of directing. Current methods of direction show, vividly, how essential it is that the amateur should not try to imitate professional film makers, for the amateur director can develop into a personage which the professional director rarely becomes, that is, the person who is utterly responsible for a production from start to finish.

Why Many Films Miss Greatness

As you may know, the director of a feature film rarely conceives the original idea and more rarely still does he write the scenario; he does not design the settings; he does not (and in most instances, cannot) control lighting or cameras, and strange though it seems, it is only on the rarest occasions that he cuts the picture he has produced. I know instances where a professional director has left one studio and started on another production before his first picture has been cut, by someone unknown to him.

Now all that sort of thing explains one of the major reasons why many feature films miss greatness and what is more important, do not bear the stamp of one dominating personality throughout. A sculptor, a poet, or a musician does not enlist the aid of numbers of specialists to help him to create his statue, his poem, or his symphony—it is his own work, expressing his individuality



Shooting one of the stage scenes for "Murder at the Theatre Royal" (Bognor Regis F.S.) This film was actually made in the Theatre Royal, Bognor Regis.

The first three articles in this series (they appeared in the April, May and June issues) dealt with Film Fundamentals, Production of the Script and The Camera. The series is designed to constitute for the reader a simple course of lessons in film making. The author will end each article with a little examination in the form of questions which the potential director may answer in his own way, and in his own time, and he will also answer them in succeeding articles. In this way the reader will make logical progress, for the effect on him of studying first principles first will be a restraining influence that will distract him from tackling advanced forms of production before he has really understood the medium in which he is working.

By
ANDREW BUCHANAN

in every line. But film production has developed into such a complex tangle of technicalities that only by the combined efforts of numerous minds can a film be produced and this tradition has resulted in the creative, all-powerful director being superseded by the director who is little more than a figure head, for a picture that is the work of half a dozen expert minds can never compare with the creation of a single mind.

Study Yourself!

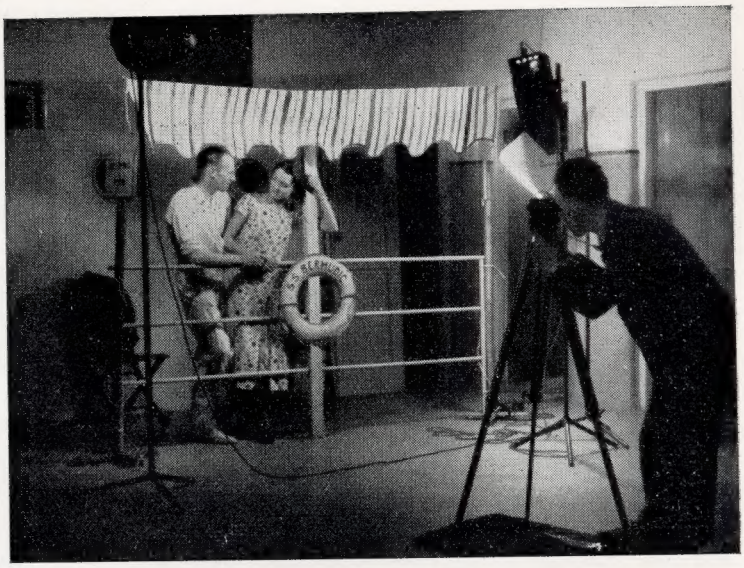
That is a point which leads me to emphasise the fundamental difference between the *manufacturer* of motion pictures and the *creator* and the fact that the amateur has no excuse for developing into a manufacturer. He is free to devise his own productions, to write, direct and cut them. He has no traditions to live up (or down) to and so he can, if he wishes, become the real creative director. To achieve this end he must study, not as one would think, film technique, but himself. He must discover his personality and learn to use it. He needs to be sympathetic and sensitive, patient and determined and he must possess an ability to convey his ideas to others. If he is inarticulate or inclined to make people embarrassed or frightened, his task will be hard.

Creative directors may be divided into two broad categories, those who can handle human stories and those best suited to deal with impersonal subjects—such as ships, machinery and scenic sequences. The man who can do both is fortunate. But the essential point is that a director must always be the greatest personality of all, dominating, influencing and encouraging everyone else. Frequently, this is not the case, with the result that the artists in a cast, possessing greater personalities, attempt to direct the director and that leads to chaos and worse!

How a Film Becomes "Alive"

Nevertheless, every director of ability should gladly receive suggestions from his artists, as they can often see points from an angle he may have missed. The type to avoid, therefore, is the uninspired manufacturer who works by clockwork from a detailed script he did not write and who, rather than playing delicately on the heart strings of his players, rules them with a road drill and the proverbial and completely ridiculous megaphone.

Although it is desirable, in an Utopian studio, for the director to begin by visualising a subject and then writing the script, one must not condemn those who produce from other people's scripts; instead, let us



Top picture: Production still from "Silver Lining," latest production from the Beckenham C.S. Lighting: three 500 watt lamps and a bank of seven Photofloods. Second picture: dressing room scene from "Murder at the Theatre Royal" (Bognor Regis F.S.)

draw a distinction between the uninspired and inspired director, for the latter, being ultra-observant, regards his shooting script as a basis to work from and to be enlarged upon, as production progresses.

In other words, he does what the amateur must learn to do—take immediate advantage of all the countless incidents which occur every moment during which people are acting, but which could never, of course, be *anticipated* during the writing of the script. It is just by the inclusion of such touches that a film becomes *alive* and the audience becomes conscious of the personality of the director. Let it be perfectly clear that the concisely written shooting script is not substantially altered by the inclusion of such incidental shots—but it is strengthened.

To exemplify this, a script demands that three or four people shall be drinking coffee and smoking in a lounge, but it is only when the characters are on the set, the

(Continued on next page)

Getting People to Act 'Naturally'

lights are switched on and the camera is in position, that certain picturesque or revealing points become apparent. A shadow is cast on a wall—a foot unconsciously taps—tapering fingers ram a cigarette end into an ash tray—smoke curls past a face—all these plant essential character.

The pendulum of the clock may not have been detailed in the script, but immediately the director sees it he decides to shoot it in close up, to emphasise passing time, repose, or whatever he wishes to portray. The way a person walks up to a chair in rehearsal will very likely disclose some interesting and revealing point about his personality—maybe, his shoe laces, his limp or his creased trousers. Another may unconsciously finger his tie. A dog asleep—the view of legs seen from beneath the dining table—a curtain flapping against a picture—flowers in bowls—hundreds of such objects, incidents, shadows and mannerisms which only appear 'on the spot' during production, are seen immediately by the observant director, who shoots them.

Incidental Shots

If in a sound film he labels them "mute shots" to be cut into the sound sequence. If in silent production, then they are merely additional shots to those detailed in the script. But it is just the inclusion of these incidental shots which makes all the difference to a production and proves the director to be a creative observant artist as compared with the stolid manufacturer who cannot see that it is the little things which not only count, but which build up character.

And now an important epilogue to this principle. I have stressed the necessity for the one-mind-director—the man who starts and finishes his picture as opposed to the professional tradition of dividing up the work into specialised departments, but the creative director who has taken advantage of every little detail will have included in his rushes a large number of incidental shots which are not mentioned in the script. In the professional world the cutter works from a copy of the director's script, so he knows the correct place for every shot, but if a director deviates from the script, with the result that a lot of miscellaneous shots arrive, how is the cutter to know just where to assemble them?

Obviously, the director must do the job himself, as he visualised the increased effect to be obtained by shooting them. Solution—that the director should do his own cutting, which, when an amateur, he usually does. You have noticed how a few important pictures bear the invisible stamp of their directors; productions by Rene Clair, Lubitsch, Pudovkin, Grierson, Asquith, to name a few, are the results of dominating personalities. Each director has seen the job through, from start to finish.

The Invisible Star

On the other hand, the majority of pictures, though technically perfect, bear no trace of a director's individuality, except in the acting ability of the star who may appear to be infinitely better—or worse, than when seen previously. How often one hears it said that So-and-So was not half so good in her last picture as in those she starred in last year. People always praise or condemn the star, whereas the sole reason for her success or failure is in the ability of the director, *who is the invisible star behind every production.*

This point is closely linked to the work of the amateur director, for he must develop an ability to direct his *cast*, whether it be composed of members of his family, workers in a factory or babies in a creche. He has two main groups of "artists"—those who are to appear performing their usual tasks and those performing tasks with which they are unacquainted.

If your subjects are given something to do when being filmed, there is less likelihood of their being self-conscious. Here the little fellow is merely reading, an effect that has something akin to pathos being produced by his position—and he is a diminutive little person—in relation to the high walls that close him in and by reason of the fact that he is solitary in the scene.

Continuing "Film Production for Amateurs"

With the first group, ranging from, say, father planting roses, to girls controlling knitting machines, the director has to control all actions, so that the "artist" neither looks at the camera on the one hand, nor appears *over-industrious* on the other.

Immediately a camera cranks, a normal person becomes a self-conscious, foolish version of herself, and it is the director's job to induce her to return to normality. Annoyance has the wrong effect, but patience and quiet conversation do the trick.

When one's cast is called upon to *act*, the director must bring all his powers into play. He begins by going over the story with everyone, each character being dissected, whilst he gives, informally, his own idea of how a part should be played. I have known a director to walk round and round a studio with a temperamental young girl, talking to her for two solid hours, until she was ready to burst into tears, which was exactly what he wanted her to do. I have seen directors bully crowd artists, in front of stars and technicians, until they have broken down and become useless, and I have seen stars bully directors.

But I have also seen creative, sensitive directors working quietly and rapidly, talking almost in whispers, moulding a cast, and extracting a maximum of expression through the gentle force of kindly personalities. It is strange that the fundamental secret of successful film-making lies in the creative ability of the director, from a purely *non-technical* point of view, but it is a principle that raises film production above the level of mere mechanics, and it shows the amateur that a mind filled with technicalities is by no means a sufficient qualification to embark on production.

A Golden Rule

The golden rule for the amateur director is to overcome all traces of self-consciousness within himself, so that he can develop his own acting abilities. Although he is never to appear on the screen in the flesh, he perpetually appears *disguised as every member of his cast*—his personality and his interpretations of each character being translated, visually, by the artists he directs. He must show each one how to look horror-stricken, happy, demented, or sad. By demonstrating how he would play the various parts, he immediately makes his artists lose self-consciousness, and then they imitate, or improve upon his attempts.

The director must remember that even though he discussed the plot with his artists before shooting commenced, he is the *only* person who is visualising the entire production, throughout the making of every scene, and it is the fragmentary nature of shooting the action out of narrative order that makes artists utterly dependent upon the director's instructions, for they are concerning themselves with acting isolated sections of the story, whereas the director is seeing each cameo in its *ultimate* place, and knows exactly how the story is developing.

TEST PAPER

FOR THE AMATEUR DIRECTOR

TEST PAPER NUMBER 4.

As the question of developing one's directive ability is of such a personal nature, it is impossible for me to enumerate questions to which I can give answers next month. Instead, I am setting some tasks for the director to practise on various types of people, which will qualify him to embark on his own productions.

1. Ask the most self-conscious person you know to sit down and look angry. If he agrees, he will be sure to frown, purse his lips, and sit like a doll.

Explain that he has done it extremely well, but that he can still improve, by copying you. You obtain a piece of paper and tear it violently in half, and throw down the bits. Then pick up anything handy, hurl it on to the floor, and smack one fist into the other. After that you wipe your forehead with your handkerchief. Those three actions plant anger more clearly than mere facial contortions. Many angry people present quite calm faces. When your friend sees that anger can be expressed by action, he will do it to your satisfaction.

2. Try and visit a factory, and when you are dealing with one factory girl, tell her not to look at the camera, not to bend too closely over her task, and not to work too fast. See that she pauses, now and again. You will then, in all probability, find you have shot the scene but have forgotten to instruct the inevitable people at surrounding benches not to stare at the camera. They invariably form a fuzzy background, dodging in and out, and ruining the picture. Practise *ad lib* on industrial workers, and take large close ups of their faces, wearing pre-occupied expressions.

3. If there is a girl you intend to feature in a sequence, and you wish her to portray happiness, or coyness, begin in the reverse way by telling her to appear nervous and overwrought. She does this by pacing up and down the room, clenching and unclenching her hands—holding her forehead—beating her fists together, *but never ceasing to pace up and down.* This is easy action for her, because it expresses exactly what she is feeling—intense nervousness.

Encouraging Player to Relax

You will find that when she has paced up and down for about fifteen minutes, a movement which automatically plays upon the emotions, she will be far better able to relax, and register coyness, than if she had walked straight into your studio, and tried to be attractively shy. In this connection, you will discover that the hardest thing for an inexperienced artist to do is to smile to order. At first, the result is dreadful, but if you are patient, she will relax her facial muscles.

4. List out the major visible emotions—hatred, love, sadness, etc., and practise portraying them yourself, before a mirror. When you are satisfied that you know just how, by countless little tricks and movements, you can convey each one, you will feel more qualified to instruct others to do so.

ANSWERS TO TEST PAPER NUMBER THREE.

1. The following shots would clearly analyse the important points of a prize fox-terrier, which should be stood on a pedestal at eye level, against a dark background. It would be quite permissible to hold his neck, or tail, to prevent him jumping away :—

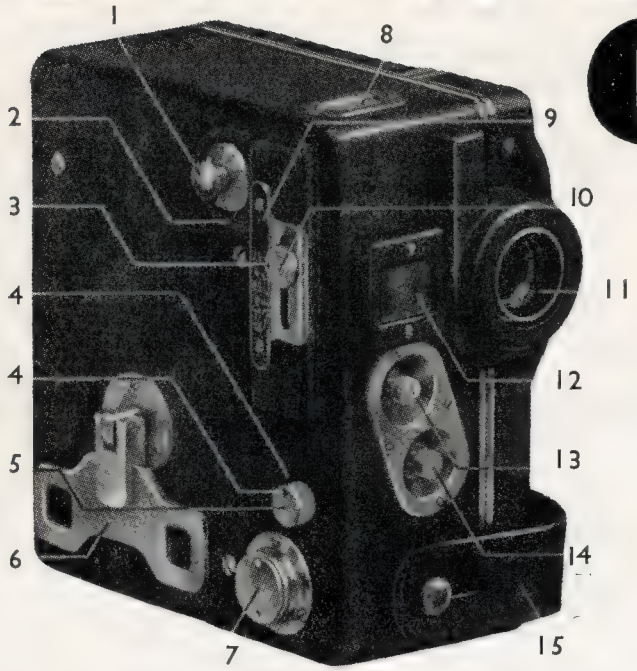
Begin with a large close up of the dog's head facing the camera, permitting shape of skull to be studied. Then follow it with :—

Close ups of toes—chest and forelegs—tail—its back, from a high level—ears, singly, and finally a shot embracing the whole dog.

2. A prolonged panning shot is essential to portray the skaters—a constantly moving camera concentrating on fast moving dancers, or skaters, enhancing the pictorial rhythm. The Grand National can only be shown by careful smooth panning. A static shot of the Sussex Downs, embracing as much as the lens permits, is infinitely preferable to a shot that crawls across the entire expanse, revealing nothing but more Downs. I should advise filming a row of beautifully preserved cottages in one long establishing shot, which did not necessarily include all of them, to be followed by some intimate close ups.

3. The sun is not essential for any of the four subjects mentioned, although sea waves (at Brighton) are more beautiful in sunlight. The amateur must accustom himself to shooting in almost all weathers; waiting for the sun is a bad habit.

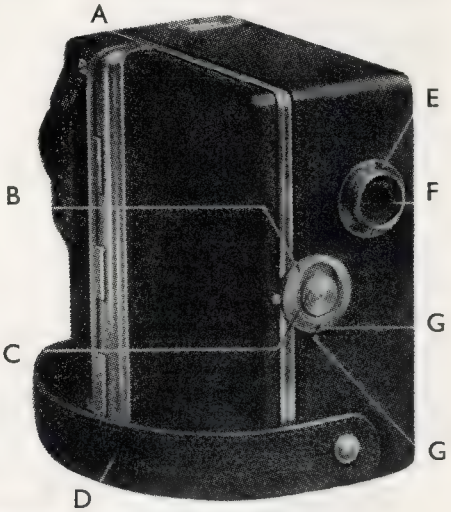
DITMAR CINE CAMERA



1. Footage indicator.
2. Footage indicator index.
3. Diaphragm index.
4. Indexes for continuous running.
5. Continuous running.
6. Key.
7. Single pictures.
8. Window.
9. Exterior Diaphragm scale.
10. Diaphragm Control Button.
11. Objective.
12. Viewfinder.
13. Button for 16 frames per second.
14. Button for 32 frames per second.
15. Strap.

with the features everybody has been wanting

(a) Adjustment of aperture while shooting without taking eye from viewfinder. Indicator shows in viewfinder without affecting the view.
(b) Footage indicator always visible in viewfinder without affecting the view.
(c) Two speeds—normal and slow motion—selected while taking by the use of separate buttons.
(d) Vertical parallax eliminated—viewfinder on same level as lens. Horizontal parallax compensation by sliding eyepiece. Tinted screen as reminder to readjust after use for close-ups.
(e) Lens in protective sunk mount. Telephoto, portrait, wide angle and filter attachments fitted by universal screw mount.
(f) Single pictures. Continuous running. Locking against accidental starting.
(g) Metal body. Camera door cannot be closed unless pressure pad is correctly locked. Pressure pad opens completely for cleaning.



9.5mm. MODEL for 30 ft. chargers, Cassar f/2.9, 20mm. focus **£12 12 0**
Portrait attachment, 10 in., 20 in., 3 ft., 6 ft. **7 6**
Berthiot f/1.8 focussing mount **£16 16 0**
Charger for 30 ft. 9.5mm. film **6 6**

8mm. (double-run) MODEL—
For 25 ft. Cassar f/2.5 .. .. **£14 14 0**
With Berthiot f/1.8 .. .. **£16 16 0**
Portrait attachment as for 9.5mm. model.

Telephoto 2 Berthiot for f/2.9 to f/-2.5 (fits all models 9.5 and 8mm.) **£4 10 0**
Telephoto 2 Berthiot for f/1.8 (fits all models 9.5 and 8mm.) **£7 7 0**
Telephoto 3 Berthiot for f/2.9 to f/-2.5 (fits all models 9.5 and 8mm.) **£7 7 0**
Wide angle Berthiot f/2.9 .. **£7 7 0**
Filters, yellow, grey I, II .. **10 6**

16mm. MODEL will be available shortly.

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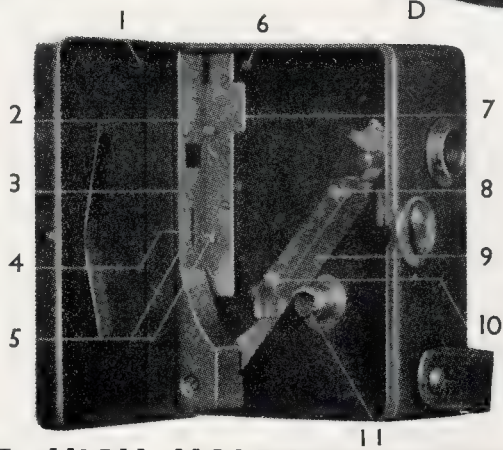

ABOVE
A. Window.
B. Locking disc.
C. Fastening button.
D. Strap.
E. Plate Guide.
F. Viewfinder aperture.
G. Indexes for locking disc.

LEFT
1. Safety check.
2. Corners of fixed guide.
3. Fixed Film Guide.
4. Claw.
5. Corners of fixed guide.
6. Abutment.
7. Rib.
8. Fluted Grip.
9. Pressure Plate.
10. Fluted grip.
11. Take-up axis.

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One of the advantages of taking close-ups from a low viewpoint is that the sky background is never fussy and confusing. A green-yellow filter is desirable so that the background has some body and is not just wishy-washy.

Exterior Close-Ups

There is more to taking close-ups than just setting the lens aperture and focussing scale. The most important points to observe are clearly explained in this article.

By S. W. Bowler, A.R.P.S.

IN the average holiday film, or film of the family, too little attention is paid to the necessity of including in it enough close-ups to enable each member of the family to be identified easily. For this reason most family films need a very annoying commentary to point out that little Willie is what appears to be the fifth speck of dust from the right hand side of the picture. If you want to show the expression of someone who is being bombarded with sand when the family are romping about on the shore, see that one or two good close-ups are included with your other shots showing two or three people in the picture. I have stressed this point because it is really important in the finished assembling of the film and will add an immense amount of interest for the spectators of the finished film.

There is one very important point to watch for when assembling your film and therefore when shooting the material that is to go into it, and that is the question of balance between your long shots, mid-shots and close-ups. Two things will control this balance, or lighting continuity. One is exposure and the other is your choice of angle. A light, washy, over-exposed close-up when cut into the middle of a dark under-exposed long-shot will cause a sudden fluctuation of light on the screen when the film is being projected. The only check you have on this fluctuation is to make sure that your exposures for different shots are comparative and for this reason alone it is a good thing to get into the habit of carrying and using either an exposure-meter or an *Amateur Cine* exposure table, remembering that generally close-ups require a little greater exposure than do long-shots.

Choice of Angle

Now, on the choice of angle much depends—for a change of viewpoint may bring into, or remove from the frame some background which you need to preserve the general tone of your different shots. For instance, a long-shot or general view may include trees, etc., while a close-up from the same camera position or one very near it, will only include sky round the principal object; although, on the other hand, where previously in the general view there were both trees and sky, in the close-up only the trees will show behind the principal object. Both of these possibilities bring their own problems and we will deal with the sky background first.

I mentioned an over-exposed close-up, thinking in terms of reversal film or negative positive, which has been affected by the large amount of brilliantly lit area around the subject, which latter has also suffered by the degrading of the quality. Last month when dealing with filters it was shown that it was possible to hold back the sky with a suitable filter; in the illustration given a yellow filter with a multiplying factor of two was used.

Now suppose that for the purpose of getting better cloud rendering in the general shot this yellow filter with its multiplying factor of two was used, it will be seen that when we are photographing the close-up which will necessitate an increase in exposure, the same filter will not be deep enough (or alternatively not have a sufficiently high multiplying factor) to prevent the sky from assuming a lighter tone in the close-up. Therefore we must use a deeper filter—one of the green-yellow type is suggested for this purpose which has a factor of approximately 4, depending on the type of film with which it is used.

Avoid Reddish Filters

When seeking a deeper filter for close-ups which include people's faces avoid those of orange or reddish hue for the following reason—most stocks of the panchromatic variety are fully sensitive to red as has been previously explained in the June number and the addition of a reddish hued filter will tend to give very washy flesh tones, in particular making the lines of the lips very faint, in many cases detracting severely from the character of the face.

In those close-ups in which it is necessary to include

(*Continued on next page*)

Exterior CLOSE-UPS

(Continued from previous page)

parts of trees in the background to preserve continuity, it may be found that the detail of branches, etc., tends to be so crisp as to detract from the interest of the principal object. One obvious solution is to move the subject further away from the trees so that the depth of focus does not extend to the offending objects. This solution may, however, for one reason or another not be feasible. Therefore we must reduce the depth-of-focus in some way or other. One very simple way of doing it with a camera which has not got an interchangeable lens fitting, is to increase the lens opening which automatically decreases the depth-of-focus available. But if we use this solution we are up against the difficulty of having increased the exposure which is just as bad, if not worse, than having an intruding subject in the camera field.

Illustrating what is meant by bad lighting continuity—that is, an abrupt change of density due either to incorrect exposure or wrong angle, which does not match with the preceding and following shots.

This difficulty can be overcome, though, by the use of special filters which combine an ordinary filter with a neutral density filter. The neutral density part of the filter merely cuts down the light over the whole of the spectrum and affects all the colours in exactly the same way. Examples of such filters are to be found in the Kodak range of Wratten light filters and are known by the reference numbers 3N5 and 5N5 . . . For those readers who wish to know what filters are available for special and experimental purposes there are two booklets) which may be obtained from the manufacturers. One is " Panchromatism," published by Messrs. Ilford, Ltd., and the other is " Wratten Light Filters," published by Messrs. Kodak, Ltd.

Another way of reducing the depth-of-focus is to employ a longer focus lens for close-up work. There are many advantages in so doing—the only disadvantage that I know, and it is not very serious really, is that it is almost essential to use the camera on a tripod when photographing with a lens of longer focus than 2 inches. The advantages are that with a longer focus lens the depth-of-focus at any aperture or distance is much less than with the same aperture or distance settings on the normal focus lens.

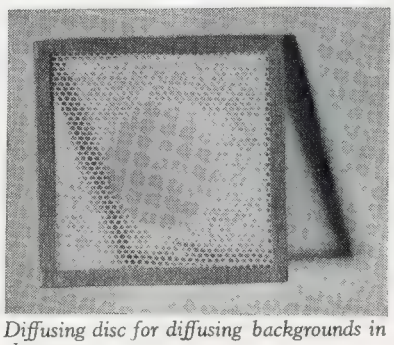
Avoiding Fussy Backgrounds

That has dealt with the difficulty of the fussy background and at the same time it should be noted that it will be necessary to take the camera farther away from the subject to include the same area within the field, with the result that the perspective is better—there will not be any big noses on your close-ups and the greater distance from your subject will not make him or her feel quite so self-conscious.

There is one other way of dealing with a fussy background and that is with the aid of a diffusion disc. A simple home-made one is shown in the illustration—it is merely a small piece of net, with a hole cut in the centre and the whole bound up between two pieces of thin white patent plate glass ; the edges being bound with lantern slide binding tape. Several of the advertisers in this issue will supply professionally made ones.

In conjunction with this diffusion disc it is as well to use a deep lens hood or box to hold it in front of the lens. This again can be purchased from the same dealers who supply the diffusion discs, or may be made up according to the instructions given by Mr. Grant in the September, 1935, issue of *Amateur Cine*. The deep lens hood will allow the disc to be held slightly in front of the lens, where its effect will be to allow the head or face of the subject to be rendered sharply, while the surroundings are diffused.

It is as well to experiment a little to find the best distance from the lens for the disc. For normal camera lenses a distance of three to four inches will be found suitable—but with longer focus lenses that have a narrower angle the disc must be moved farther away from the lens, otherwise the cone of rays will merely pass through the clear portion of the disc.



Diffusing disc for diffusing backgrounds in close-ups.

Don't stint close-ups, for they give vitality.

8mm. Accessories

This article concludes the series on 8mm. technique which has appeared in "Amateur Cine" since October, 1935. These nine articles dealing with editing, splicing, projecting, cleaning and overhauling, projection accessories, making enlarged stills, cameras and camerawork, constitute a full and up-to-date guide to 8 mm. work.

By ERIC F. IMPEY

(*Author of "The Handbook of 8 mm. Cinematography."*)

THERE are an enormous number of accessories of one sort or another made either for use with 8mm. cameras especially or for amateur cinematography in general, with the result that I have been obliged to deal with the subject in general terms in most instances.

It is most important to have a carrying case for your camera for a variety of reasons, amongst which is the fact that it is a major means of protecting it. Because of this, care should be taken to see that the case is of a type which will offer adequate protection to your camera from minor blows or from inclement weather. Camera manufacturers usually offer cases in two different types, the one holding the camera alone and the other having additional space for extra lenses, filters, rolls of film, etc. From the point of view of convenience, the second is the superior variety because it enables you to keep much of your photographic equipment together in one place, which is a matter of some importance if you happen to be forgetful or dislike (as do most of us) carrying an assortment of small packages in various pockets.

Colour Filters

The next item on our varied list are colour filters. The standard type is the 2x yellow variety and is available for every 8mm. lens. Other filters can be obtained to special order, but the standard type is very good for general use and when the lens aperture is increased by one stop it will enable you to obtain a monochrome representation of your subject which is to all intents and purposes perfect, whilst if no increase in exposure is given it will heighten the contrast in your pictures.

Considering the comparatively short time that 8mm. equipment has been on the market, there are quite an extraordinary variety of lenses available; for instance, Messrs. J. H. Dallmeyer have seven different types ready for fitting to any 8mm. camera, ranging from an f/1.5 15mm. to an f/4 3-inch telephoto; Messrs. Kodak have an f/4.5 1½-inch telephoto which is interchangeable with the standard f/1.9 13mm. lens fitted to their Model 60 camera, whilst Messrs. Bell and Howell have several additional lenses which are interchangeable with the standard f/2.5 12.5mm. lens fitted to their Filmo Straight 8 and Double 8, including an f/2.7 1-inch and an f/3.5 1½ inch. The Filmo 8 lenses are all by Taylor-Hobson and the range will shortly be added to with an f/1.4 12.5mm., whilst if lenses of greater focal length than 1½ inches are required, Filmo 16mm. types can be adapted.

Of all these lenses the more expensive models are fitted with adequate hoods, but some of the cheaper types are not so fitted by reason of their competitive prices. In the latter event a hood should be purchased or made—especially in the case of telephoto lenses.

Tripods are accessories on which you can spend anything from £3 to £10 or more and you should be wary of purchasing an inexpensive type without inspection, for these sometimes are very unsteady, though, of course, this is by no means always so. As a class, 8mm. cameras are very light in weight, so that provided a tripod is rigid there is no necessity for it to be enormously strong. However, it appears that these two qualities of rigidity and strength are more often than not found together in the higher priced type.

Tripod Desirable for 8mm. Work

The use of a tripod is to be recommended to 8mm. users because of the greater degree of magnification in this size of any unsteadiness of the camera due to its being held in the hands, but it should not be regarded as indispensable, for if you are able to hold a camera quite steadily and take up a firm stance with the feet apart no serious trouble will be experienced, even though you do not get quite that rock steadiness obtainable with

(*Continued on next page*)

Dolls and models are useful adjuncts to cinematography. Their shadows, for instance, can often be used to good effect.

CONTINUING

8mm. Accessories

FROM PREVIOUS PAGE

one. The curse of the tripod is size, for without a car it is thoroughly inconvenient to carry or transport. For myself, I use a tripod if it is convenient to do so, but if it is not I prefer to rely on the hand held camera, obtaining support when necessary (as for telephoto shots) from such solid objects as happen to be handy—in the nature of chairs, tables and the like. But one needs to have a firm hand.

Pan and tilt heads are more often than not bought at the same time as the tripod. To a very great extent what has been said of the necessary qualities of tripods applies here too, with the additional essential that the mechanical actions must be quite smooth. If they are not, you will get better results with a hand held camera. The operation of a pan-tilt head is not as simple as it seems ; it takes quite a lot of practice to get just the right touch for smooth, even movement—especially where a wide-angled swing is required.

Judging Exposure

For judging exposure there are various means, commencing with the tabular calculator, followed by the actinometer and extinction meters and finally the photo-electric meter. This last is at present the most popular type, due mainly to its simplicity and speed of operation, coupled with accuracy, so that a few notes on its use are in point. Comparatively speaking, it is a very fragile instrument and a severe jolt or drop will put it out of action, hence the first rule is to treat it with discretion. A second point is to check up the meter readings now and again, especially if it has been out of use for a little while. This can be done by selecting a subject of a known type with lighting conditions that enable you to classify it in the tabular exposure guide contained in your camera instruction book. Check up with the meter and see if it gives approximately the same reading as the handbook. An error of about half a stop either way is permissible.

On some meters a device is fitted for varying the sensitivity of the photocell and there may be two separate scales to read from, as there is in the case of the Blendux. Now these scales overlap so that certain readings in the middle of the scale (round about f/5.6) can be taken on either. At intervals you should check the scales one against the other by pointing the meter towards a subject giving a reading on one scale of, say, f/5.6 and then, without moving the meter, bring the other scale into operation and see whether it gives the same reading. If there is a variation of more than a fraction of a stop you should report the matter to the meter manufacturer.

This harmoniously composed shot will repay study. Notice how the shaft of sunlight on the wall on the left preserves the balance.

8mm. Kodachrome to Come

With this article the present series on 8mm. work comes to a close and I think that it is worth while to make a few comments now which, though outside the scope of this article, will nevertheless be of interest to many 8mm. users. That the ranks of 8mm. owners are growing daily and with surprising speed there is no doubt and there must therefore be by now a large number who would like to obtain accessories other than those in the existing standard ranges. Since the 8mm. system originated in America and had practically twelve months start there before it was released here, it is not surprising that over there one or two special services and accessories are available. One firm in the U.S.A. with whom I have had satisfactory dealings is Film Specialities, P.O. Box 111, El Monte, California, who can supply you with a wide variety of types of film from positive titling film to super-sensitive pan and who have also a range of unique accessories, all for 8mm. users.

As this article goes to press I have received a message from America to the effect that Kodachrome 8 has just been released there and, without doubt, in the forthcoming year it will be on sale here by Kodak Ltd. The release of colour film places the 8mm. user in a most favourable position, for he now has something which the 9.5mm. enthusiast has been asking for for years without success so far.

Finally, high grade apparatus and film and good service from the various manufacturers have brought interest in 8mm. film to a point which seemed impossible of attainment but two years back, whilst the high quality results that 8mm. users are obtaining have caused not a little surprise in other sub-standard camps.

Professional Films

TECHNICAL FEATURES *of Some* JULY RELEASES

Muddled Motives in Two July Films Emphasize Necessity for Singleness of Purpose. Problem of the Historical Film.

By A. VESSELO

ROBIN HOOD OF EL DORADO (though the name is dubiously chosen) is a type of film which on the face of it is easy to classify : the story of a man who suffers under injustice and is forced into banditry despite himself in order to seek revenge. But although the idea seems on first sight straightforward enough (and in fact it has been treated many times before), you will observe that the producers have found difficulty in developing it evenly. That is because there is a conflict of ideas inherent in the theme from the beginning—a conflict in the main between romanticism and realism. These two, when they appear in a film side by side, are very hard to reconcile.

First of all, of course, there is the question of divergence from historical fact, which one may guess to be considerable. But apart from this there is the contrast between, on the one hand, the harrowing brutalities which are supposed to drive the hero to outlawry, together with the attitude which demands that the outlaw band should be wiped out at the end and its Mexican ' Robin Hood ' shot down, and, on the other, the operetta-like presentation of the outlaws as jolly, care-free folk, living for the happiness of the moment.

Realism and Romanticism

We have the feeling that this film brings us grimly close to reality at some points—at others, that it has gone off into some obscure moon-shining world of its own. Moreover, even the more realistic episodes have often a neutralising romantic taint. This mixture is not satisfactory : it is essential that one should determine the mood of a film simply and make it follow a single course. And reality is the only sound guide.

Note the typical impressionistic sequence portraying the rise of the outlaw band ; a series of rapid superimpositions and dissolves showing the bandits galloping furiously across the screen, first in one direction, then in another (the balancing of lines of movement), with their numbers increasing from shot to shot and with the sequence punctuated every now and then by a close-up newspaper heading referring to their progress—the newspaper being symbolically torn across, after a few moments, by a knife or by bullets. The whole is accompanied by exciting music and gives way finally to a romantic high angle shot of the bandits peacefully driving a flock of sheep before them to their hide-out.

Note also, by the way, how this film follows the odd convention of making foreigners in their native land speak to one another in broken English.

We're Only Human is another film which suffers from muddled motives, though not in exactly the same way. Here the opposition is between plain action-melodrama, full of fighting and shooting, and in itself convincingly handled, and a crude leaven of sentimental moralising by various of the characters. The conflict in this case has had a noticeable effect on the construction of the plot ; so that the film as a result proceeds in jerks and jumps, coming every now and then to a dead halt while somebody or other in the cast delivers a long and sentimental harangue. In view of the importance of smooth continuity this is a fault impossible to ignore.

An interesting passage is the one which shows the dare-devil hero resting at home blind-folded after his eyesight has been temporarily damaged by a bullet. For the first time in his life he knows what it is to feel helpless and afraid. We see him in close-shot sitting in a chair ; then the ticking clock behind him, first separately then superimposing itself upon his head. There follows a procession of incidental noises, the cause of each being shown in close-up : the squeak of a board in the hall, feet going slowly up the stairs and past his

(Continued on next page)

Not a long shot but a medium close-up ! The picture on page 186 provides the explanation.

Technical Features of Some July Releases

(*Continued from previous page*)

doorway, a window being raised across the court, and so on. At every new sound he starts and trembles, until in the end his nervousness overcomes him altogether and he pulls out his revolver and begins shooting wildly.

White line shows frame area in this interesting production still from "She who Laughs Last" (Portsmouth C.C. film.) *See also still on page 191.*

It is worth while remarking that the required atmosphere is conveyed by a means which is common to both the silent and the sound-film. Although we are dealing here specifically with *noises*, yet there is no radical departure from the old methods. Undoubtedly the sound-track is a valuable intensification; but at a pinch one could take it away and still not destroy the basic effect. The pictures tell their own story.

The scene of *The Cardinal* is set in Rome of A.D. 1570. Yet this is not primarily an historical film: it is, rather, a murder-drama with an historical background. Thus one difficulty of the ordinary historical film is largely avoided—namely, that of representing intimately the concrete details of a course of events already known to the historian. Contrast this film, for instance, with one like *Catherine the Great*, which is being re-issued at the end of the month and which loses by being so obviously a distortion of facts.

Even an historical background, however, raises a number of thorny problems. One famous character, Michelangelo, is introduced at the beginning in an effort to bring the period home to us, but the effort is too patent, and Michelangelo's personality not at all convincing. For atmosphere in general, costumes and sets naturally play a distinct part; but by themselves they can rarely be fully persuasive, however authentic. What one inevitably needs is a fair amount of casual incident to put things in correct perspective—and it is not particularly easy to insert this 'casual' material without making it obtrusive, which at once destroys its value. In *The Cardinal* the casual insertions are too weak and too few.

Talk is, of course, another serious stumbling block. It is not possible to make the characters talk Italian and even if it were, it would not be possible to make them talk accurate sixteenth-century Italian. We start off, therefore, with an obvious handicap: we must give the right impression, but are restricted entirely to artificial means. The only thing to do is what is done here—put one's faith in good English and avoid both pretentious archaisms and out-of-place modern slang. D. B. Wyndham Lewis' dialogue meets the case well.

The film as a whole tends rather to colourlessness; but the novel setting helps and provides something of a relief from the eternal round of twentieth-century drawing-rooms and cabarets. Possibly the strangest element is a general in armour who acts well but looks like a stock-broker in fancy dress.

I.A.C.

AN ANNOUNCEMENT from THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS (Incorporated), *Burley House, 5/11, Theobald Road, London, W.C.1. President: His Grace the Duke of Sutherland, K.T. Hon. Gen. Sec.: Wm. E. Chadwick, Esq., F.A.C.I.*

It is just four years ago (runs an announcement received from the I.A.C.) that the founders of the Institute of Amateur Cinematographers came together and discussed the necessity for a union of cine societies and individual amateur cinematographers.

In 1936 we claim that all our promises have already been redeemed. With the help and support of those who have hitherto contented themselves with the part of onlookers, much more can be done.

In 1932 the I.A.C. was a newcomer, in 1936 the I.A.C. is more than half way towards the realisation of its goal in amateur cinematography. To the readers of *Amateur Cine* we say—learn of our work and achievement, improve yours by making use of the services that are yours for the asking; make enquiries and you will find that what we claim to have done for cinematography is neither false nor exaggerated.

Through the annual international contests the I.A.C. has each year distributed medals, cups, trophies and awards throughout the world. This year even greater interest is promised. London Film Productions, Ltd., have given a Gold Cup for open competition between the cine societies of the world. Is this premier award to be awarded to a British Society or is it to go out of the country?

AN OPEN QUESTION TO ALL AMATEUR FILM PRODUCING SOCIETIES

To the Affiliated Society the I.A.C. offers the benefit of individual membership, the personal service and representation on the Council by the Club Liaison Officer, participation in the annual competitions and convention, full use of the Blue Book permit system and legal advice and assistance.

To the Affiliated Society this Institute stands as an insurance, a representation of solidity and powerful backing. Affiliation is an asset to all film producing societies. Such societies should support the organisation that their representatives have founded.

The I.A.C. has never gone out into the highways and byways calling its wares. It has been content to work for achievement.

The Council of this Institute now extends an open hand to all cine clubs, circles and societies wherever they may be, to register at these offices so that they may participate in the inter-club contests for the Gold Cup and other trophies.

You are asked to co-operate and make representation by the I.A.C. a solid vote for cinematography and the amateur.

The lists will remain open until July 31st.

PUTTING THE BEST FACE ON IT

SOME SECRETS OF THE CAMERAMAN IN FILMING FACES

By LESLIE WOOD

"A square chin can be reduced by shooting from a higher angle than usual." Jack Hulbert's famous chin before . . .

THE amateur film maker starts level with his professional brethren in that neither can fall back on the "still" photographer's opportunity for re-touching his negative. Nevertheless, professional cameramen have a code of maxims and axioms for overcoming traits of feature—artifices of angle and lighting—which the amateur cameraman would do well to follow for, broadly speaking, they represent a system of "retouching" before one shoots.

We all know that the two sides of a person's face are not quite alike and that feminine stars make a point of presenting the perfect side to the camera. It is up to every cameraman therefore to study the feminine members of the cast and decide in each case which side of the face should be favoured.

Left Side of Face Shows Inherited Traits

That is not all, however, for the application of the same rule can be made to serve the male members with equal advantage. The left side of the face is the side which shows inherited traits and is usually considered the most "sympathetic." This is particularly so in men and, for this reason, it is usual to show this aspect when shooting love scenes. On the other hand, the right side gives evidence of the part played by experience and environment in forming character and for this reason the right side is turned to the camera in tense dramatic scenes.

One side of a person's face, too, is usually wider than the other, and the cameraman should always place his camera slightly towards the narrow side when shooting a full face close up.

Most facial shortcomings can, in fact, be remedied by skilful choice of angle. A square chin can be "reduced" by shooting from a slightly higher angle than is usual. The same remedy can also be applied to players with short noses, while the actor with a large or very prominent nose can have its appearance minimised, on the screen, if the cameraman shoots from a lower angle than usual, lighting the shot with a fairly strong, flat light thrown from the front on to both nose and chin.

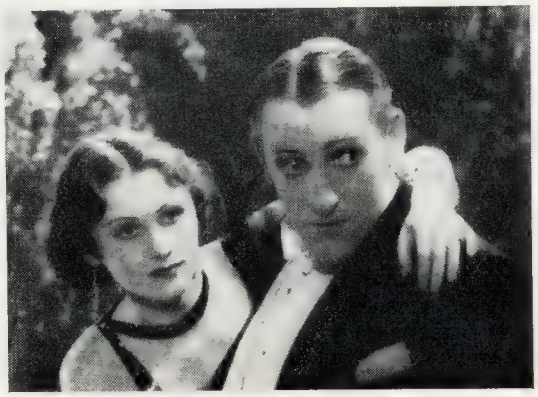
Small eyes do not register well on the screen, and the sympathetic cameraman should exercise tact when shooting a player whose eyes are closely set by taking care that their possessor is shot side face and only in long and medium shots — never in close shot. If close ups are absolutely inevitable, the camera should be placed nearer to the subject than usual, giving the eyes an indefinite, slightly out of focus effect. The latter treatment is also one which can be used to good effect when taking people with long faces, when the lens should be directly opposite the nose.

High cheek-bones, on the other hand, can be counted an asset, especially if they are lit rather strongly and the shading immediately below them emphasised. A strong light, too, is advisable in shooting characters with strong profiles, the hardness of the light tending to emphasise them.

Lighting and Angles to Stress Character

The incidence of light and angle help very considerably to build character. Gauntness, for example, can be effected by throwing a shadow on one cheek, whilst the machinations of the vamp can be enhanced by photographing her, especially upon her first entrance, against a very dark, if not actually dead black, background and by taking care that the shimmer of her "snaky" draperies catches the light and registers as shimmering high-lights on the finished print, but on no account should halation or soft focus detract from a slim outline.

. . . and after 'treatment.' Jack Hulbert and Tamara Desni. (Courtesy Gainsborough Pictures.)



Often the amateur cameraman comes up against similarities of types, such as two vamp types in a picture which actually only calls for one, because of the exigencies of casting. It is then up to him to co-operate with the director in making the two girls

(*Continued on next page*)

(*Continued from previous page*)

as diversified as possible, accentuating the 'official' vamp and, by equally skilful photography, showing the second and unofficial vamp in as ingenuous a light as possible.

He can achieve the latter by shooting as many of the unofficial vamp's scenes against as light a background as possible. If she has to play any scenes with the real vamp of the piece, he should place the unofficial vamp against a light-coloured wall and frame the official vamp against a dark doorway. A soft focus lens would also help him to make the unofficial vamp appear unsophisticated in close ups, taking care to light her arms and shoulders well and to use sufficient front light to kill any suggestion of eye shadows.

The story can always be helped to a very great degree by the skilful choice of angles when shooting character players. Your " heavy " or villain will look much more impressive if shot from a low angle so that he seems to dominate the heroine who, in her close shots, may be shot from a high angle to emphasise her helplessness before his " menace."

Filming Children and Old Ladies

Children and old ladies can always be shot from very high, almost freak, angles when alone in a scene, the height helping to stress the magnitude of their surroundings, thus giving the subconscious impression to the audience that the person on the screen is helpless or lonely. On the other hand there is something almost majestic about an old man if the camera angle is low, especially if the figure is seated, his apparent height giving him aloofness and dignity.

Do not lose sight of the importance of using coloured lights when shooting character players. We are too apt to think of coloured lights only in connection with colour photography. Actually colour lighting is being used more and more in the making of black and white prints. M-G-M cameramen were recently able to make a character change from youth to old age in a few seconds merely by changing the coloured gelatine slides in " rifles " concentrated on the player.

Colour Lighting

It is impossible to lay down a hard and fast formula for colour lighting, practically everything depending on the make-up of the character and the effect aimed at. Actual experiment is therefore the only guide, but generally speaking a green light will make all the lines of the face, both natural and painted, appear very hard but will preclude the use of rouge in the make-up, the green light turning red to black. Amber may be used to get gay, happy effects.

In passing, one need hardly stress that two different types of reflectors are necessary on location—a silver or white for hard effects, and a gold one for softer photography and for lighting the hair of blondes.

Putting the BEST

To return to colour lighting, however, this will be found most effective in picking up colours already existing in the clothes worn by the players. I recently watched Herbert Wilcox conducting dress and make-up test with Miss Anna Neagle for her next picture. Small flood lights, placed near the ground, carried coloured gelatine slides which, concentrated on Miss Neagle's frocks, enhanced their colour value considerably. Thus a green skirt had green floods illuminating it, although the film being taken was in monochrome.

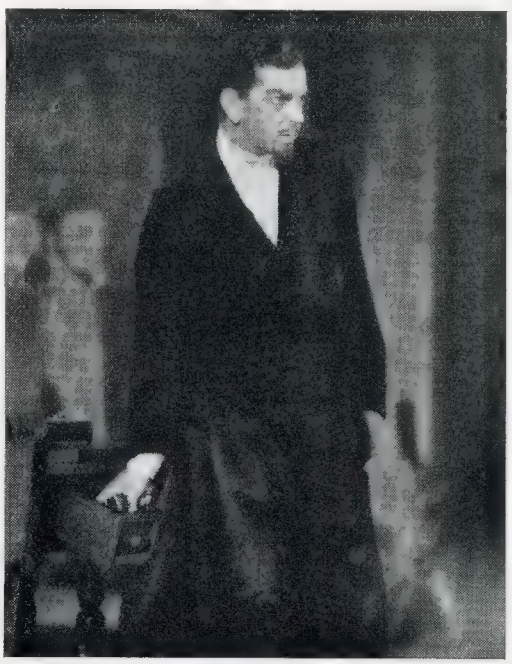
Perhaps such a procedure will appear too elaborate for the amateur cameraman who has only limited light equipment at his disposal. But in smaller and no less effective things he can follow the professional's example. He should, for instance, insist on the ladies in the cast wearing grey hair-pins. Radio Pictures cameramen have discovered that no matter what the colour of the subject's hair, whether blonde, platinum or brunette, grey hair pins are the only ones which fail to register with an annoying shine on the print.

Screen " Tears "

Now a much-needed word on the vexed question of screen tears. We have all chuckled over the stories of leading ladies who couldn't cry to order and overwrought directors who had recourse to the phial of glycerine and a glass dropper. Faced with the same problem, the amateur cameraman knows full well that such " tears " merely photograph as oily blobs sliding eerily out of the inner corners of the eye and that their size and refraction are literally overpowering. A leading lady cannot be expected to cry naturally throughout any number of rehearsals and takes. How, then, solve the difficulty ?

The professionals guard the secret very closely lest it detract from the glamour of the stars and their ability as actresses in the public's eye, but there is no reason why the amateur cameraman should not share it ; after all, he is facing the same problem and striving for the same effects.

The modern tears are



" The story can always be helped to a very great degree by the skilful choice of angles when shooting character players. The villain will look much more impressive if shot from a low angle." (*Leslie Banks—Courtesy Radio Pictures.*)

FACE On It

real, not oil, and they are produced by means of a stick of solidified menthol in a wooden container—one can buy them at any chemist's for carrying in the pocket for relief in case of headaches. If this is applied in moderation to the lower lid of the eye (taking care not to allow it to come into actual contact with the eye itself) it will give off a vapour which will speedily bring tears to the most hardened eye. Applied in this spot the very slight shine which the menthol produces to the lower lid will blend with the eye shade and will be unnoticeable.

Above: "High cheek bones are an asset, especially if they are lit strongly and the shading immediately below them is emphasised." (Ralph Richardson — Courtesy London Films.)

Left: "There is something almost majestic about an old man if the camera angle is low, especially if the figure is seated." (Sir Cedric Hardwicke — Courtesy Gaumont-British.)

Lastly a word on make-up. In a well run unit the cameraman should be allowed a very big say in this matter. In professiona studios every player, from star to extra, is made-up by staff make-up men in order to ensure absolute uniformity.

The conscientious cameraman should therefore at least make certain that every member of the club uses the same brand of make-up and should on no account allow some members to use grease paint while others are using Max Factor. Surely it is not necessary to point out that one half of the cast should not be permitted to put on an ortho make-up while the cameraman is trying to turn out good pictures on pan stock!

Remember, too, alterations to make-up can sometimes help the cameraman to overcome facial shortcomings of the kind referred to earlier; for example a too prominent jaw can be disguised by shading the paint so that it is darkest along the lowest point of the jaw, while a receding forehead can be 'cured' by applying a very light paint, but, in the main, the best effects are obtained, not by drastic make-up tricks, which only make for an unnatural etched-in appearance when screened, but, as the illustrations to the article show, by skilful choice of angle and lighting.

Readers' Prize-Winning Hints

Film Scratch

The cause of torn notches and perforations and film scratch in 60 ft. and 30 ft. reels may sometimes be found in the reels themselves. After placing the reel in the projector head, take the rewinding key in the fingers and flick it sharply, but lightly, in the direction *opposite* to that for rewinding. If the reel be free from the trouble to be considered and properly fits the projector head, the rewinding key will spin round two or three times with apparent ease, in which case the film may safely be projected. If, however, the key fails to rotate with ease it indicates that the spindle is rubbing against the spring clip fitted in the centre of the reel which holds the end of the film.

If the film then be projected the friction thus caused, which often is sufficient to rotate the rewinding key in the wrong direction and to produce reel clatter, acts as a brake on the film as it passes through the projector and the increased strain soon results in torn notches and perforations and additional film scratch. The trouble is easy to detect when the projector is running owing to the movement of the rewinding key and the clatter of the reel.

The remedy lies in the hole in the centre of the reel. On examination it will be found that the spring clip which holds the end of the film is not perfectly circular, and this has the effect of so reducing the diameter of the hole that the spindle is not given sufficient clearance. The clip should be removed and after any bulges have been pressed out, be replaced and made to fit tight against the sides of the hole. The clip should be pressed as far as possible into the reel.

When the reel is replaced in the projector head the rewinding key should again be rotated before projection to ensure the smooth running of the film. This may often be improved by some slight readjustment in the position of the reel after it has been placed in the projector head.—*R. H. Harbour, Trebarwith, Preston Road, Yeovil, Somerset, who wins 10/6.*

Selo Chargers and the Coronet

Owners of "Coronet" cine cameras who wish to use the new Selo 9.5 mm. film will find that the charger in which this film is supplied has a take-up claw hole at each end. Consequently the footage indicator does not operate. I have found that if a piece of post-card of the same size as the charger is put in the camera first, then the indicator works satisfactorily.

It is necessary to cut a hole in the card to allow it to slip over the take-up claw, but do not cut a hole for the small brass pin at the top of the camera, since this is part of the indicator mechanism, and must be pressed down to make it work. Hence the piece of card over the top hole of the charger. —*R. C. Read, 12, Bevendean Crescent, Bevendean, Brighton, 7, who wins 2/6.*

"Shot" on "NURSERY ISLAND"

Unretouched "stills" from the film, by courtesy of Messrs. Gaumont-British Instructional, Ltd.

"Excellence of exposure due entirely to your 'AVO' Meter."

Mr. Oliver G. Pike, *F.Z.S., F.R.P.S., M.B.O.U.*, the celebrated photographic naturalist, has been supremely successful with his film, "Nursery Island." The achievement is in the rarity and interest of the scenes, combined with perfect photography made under difficult conditions of light. Mr. Pike attributes the excellence of the exposures entirely to the accuracy and reliability of the 'AVO' Exposure Meter. He writes :—

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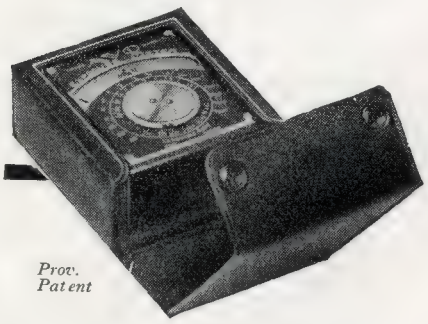
The choicest subjects for photography are so often fleeting incidents. They never recur in precisely the same setting and conditions. The certainty that you will have a successful exposure is the paramount consideration and the most satisfying encouragement. Wasted film is one thing, wasted opportunity another—far more disappointing and exasperating. *You* can be sure of correct exposure *every* time if you use the New 'AVO' Exposure Meter.

The New "AVO" EXPOSURE METER



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CONVERSATION PIECE

In which the questions beginners often ask:

- HOW SHALL I TAKE MY HOLIDAY FILM?
- WHAT FILM SHALL I USE?
- WHAT ACCESSORIES DO I NEED?
- SUPPOSING THERE ARE BREAKDOWNS?

—are answered

Reader. Now you've told us lots in your paper, Mr. Editor, about how to make our films when we get away but I'm always a little worried before I go about just how much material and what apparatus to take away with me. Can you give me a few hints?

Editor. Well, of course, it depends on how important a part filming is going to play during your holiday. You *must* decide, within a little, how much attention you are going to devote to your filming during the holiday. Remember, it *is* holiday time and however keen you may be on your cine work there will be a thousand and one other distractions and, apart from that, you have obligations to the rest of your party to get your stuff without being a bore to them. It is very desirable to be serious in your cine work, but on such an occasion humanity comes first.

Reader. Yes, I quite agree, but how am I going to decide?

How Much Film will be Needed?

Editor. It's the old story; it is essential to have a clear idea of what you want to do. Naturally, different sorts of holidays will present different degrees of opportunity. A cruise, for instance, may mean that your cine-making will be welcomed by your fellow holiday makers, while it may be regarded as an intrusion in a basking-by-the-seashore, doing-nothing-in-particular holiday.

Reader. Yes, I see your point, but where shall I start off?

Editor. I suggest you first decide what length of film you want to bring back. Suppose you decide to make one reel, i.e., about 400 feet of 16mm. or 9.5mm., or about 200 feet of finished 8mm. That means, of course, that you will shoot actually about 30 to 50 per cent. more and then cut down. One reel is just about right for a two weeks' holiday and unless you are really concentrating on filming to the exclusion of other things, or unless you are going to encounter outstandingly interesting subjects while you are away, I suggest that you do not attempt more than this.

Reader. Yes, but only 400 feet of finished film for one week seems very little to me.

Editor. I have known many cases where, because of lack of planning, a man has shot yards and yards of 'effect' stuff at the beginning of his holiday and has only left himself with about 50 feet for his last week. Planning beforehand will avoid that, at any rate.

Reader. Do I gather, then, that I must ration myself before I start?

Editor. That is precisely what I mean. Suppose you are going on a cruise. You will say, "Now, we are visiting five different places; then there are the pictures to take on board ship. I want an opening sequence to my film and also a closing one. Faced with these facts you will not fall into the trap of wasting valuable footage on those old hackneyed shots of the car being swung aboard, the funnel seen obliquely, the whistle blowing and all the familiar departure 'montage' beloved of the amateur. You will probably decide that you must use the film on more valuable subjects. You may even cut out an opening altogether and start bang into the holiday. Whatever you decide you will allot so much footage to each part of your holiday and when you are actually away you must be very strong minded and not shoot more than the allotted quantity on each section of your cruise. The same sort of planning can be done with your seaside holiday. Possibly you may not know from day to day what you are going to do, but at least you can allot an average footage for each day, using a little more on the interesting days and somewhat less on those days when you are doing nothing in particular.

Reader. Well, so much for the film. What about accessories?

(*Continued on next page*)

When making your holiday film, look out for scenes that might be useful as title backgrounds, as is the case with this shot. Titles written in the sand make a good introduction.

Answering a BEGINNER'S QUESTIONS

(*Continued from previous page*)

Editor. You will want a camera. That seems obvious, but so many people forget that the camera must be right on top of its form. It is a wise precaution to have it looked over before you go away. I should take your tripod, too, if you can pack it without much inconvenience. The chances are you will not use it for 49 shots out of 50, but it may prove invaluable for the odd one. Then, of course, there are filters. Make sure they are in properly designed cells which either put on or screw on to the lens. I am not in favour of scissor clip mounts for holiday time because they may be knocked off the lens and lost. Of course, your permanent set of filters will be mounted in glass, but it is useful to have one or two duplicate sets in gelatine in case of accidents. Gelatine filters are very cheap indeed and quite serviceable provided you do not splash them with moisture or handle them with the bare fingers. They are not much good, however, in hot humid tropical or semi-tropical climates as they are prone to fungoid growths in those conditions. In any case, they should be kept in a fairly airtight tin. I find a typewritter ribbon tin is most convenient.

Reader. What about the film itself if I go to a hot country?

Editor. You must do everything you can to avoid heat and moisture. First of all, buy it in 50ft. lengths rather than 100ft. lengths, in tropical packing, which is an air-tight packing. If conditions are very hot you may be allowed to keep the film in the ship's cold store, but generally it is sufficient to pack it in with your own clothing, well in the centre of the suitcase. Do not open the air-tight tin until the last possible moment, see that your camera is dry and use the film and get it out of the camera as soon as you reasonably can. When you have unloaded the camera do not seal the film up in the tin again. Just put it in its carton and wrap the whole lot up in sheets of newspaper or similar absorbent paper which you can change easily if it gets damp. Get the film processed at the earliest possible moment and, if you have to wait quite a time before you can get this done, do not be too disappointed if there is a little loss of photographic quality. It is wise not to err on the side of under-exposure.

Unless the lighting is effective, sea scenes are often disappointingly flat and muddy. Filming against the light, on occasion, produces a sparkling effect.

If the Camera Jams

Reader. What about breakdowns on a holiday?

Editor. It all depends, of course, on how near you are to expert assistance. Most prominent seaside places have reputable cine dealers these days who can help you, while the average ship's photographer will also give a helping hand. It will be wise, in any case, to take one or two spare camera spools and a supply of black light-proof paper (needle paper). Then, if the camera jams part way through a spool you can wrap up what has already been exposed, sort out the jam and re-thread the camera and take up the balance on one of your spare spools. Of course, this must be done in the dark and you may be skilled enough to carry out the manipulations by touch. You should practise a little before you go away. If, however, you are not sure enough of your skill in this direction, you will need a dark-room lamp. This can take the form of an ordinary electric battery hand lamp with a piece of safelight screen in it behind the lens. The safelight screen medium will have to be red for your ortho films and green for your panchromatic films and suitable media can be obtained through your photographic dealer. In the case of pan film, do not use the light more than you can help. Super pan film is best handled in darkness, but you are not very likely to be using this material in your holiday filming.

Why Not Super-Pan?

Reader. Why shouldn't I use super pan? I thought it was the best.

Editor. Super pan is certainly best for the job for which it is designed. As you know, it is extremely fast and very sensitive to artificial light. You have to pay extra for those qualities. Why do so in the summer when you have plenty of sunshine available and

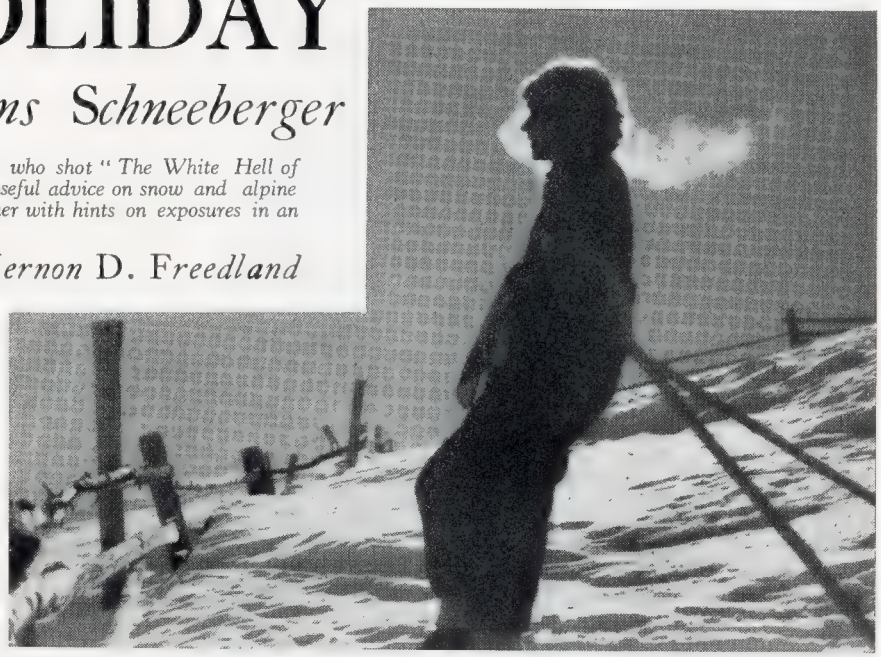
(*Continued on page 206*)

FILMING YOUR SWISS HOLIDAY

Hans Schneeberger

famous cameraman who shot "The White Hell of Pitz Palu" gives useful advice on snow and alpine photography, together with hints on exposures in an interview with

Vernon D. Freedland



By filming against the sun in snow scenes you get a sparkling effect of modelling in the snow's surface.

THOSE cine enthusiasts who are going to spend their holidays in the Alps, or among other mountain scenery where the snows are ever-present, would rather forget their tooth-brush than leave their camera behind. The beauty of snow-clad mountain landscapes is such that they present a continual challenge to the movie-maker to record their splendour.

But the task is by no means an easy one and most amateurs who lack the necessary skill and experience of this type of work find that their results are flat and uninteresting, lacking the depth, sparkle and solidity that was so apparent to the eye. The camera, in their hands, has utterly failed to capture the scene as they saw it.

This question of pictorial plasticity—the ability to get the very feel of snow into your picture—hangs upon exposure and lighting. Whereas in most work, the cameraman aims to have the light coming over his shoulder, the opposite rule should be followed in snow photography, and the sun should be against the camera, and a little to one side. Of course, you will use a lens hood to prevent the rays of the sun striking into the lens. In this way, the shadows cast by irregularities in the snow's surface and by objects in the scene will serve to throw the landscape into relief and flatness will be avoided.

Use Wide Aperture for 'Soft' Effect

Summer is a far better time than winter for alpine work as the quality of light is better and one has a longer period in which the sun is climbing the heavens from the horizon or descending the opposite curve of the sky. Mid-day sun is unsatisfactory for two reasons. The light is generally too hard and the shadows are too short. The best parts of the day are morning and late afternoon when the sun is nearer the horizon and throwing long shadows.

It is a well-known axiom that one should stop down the lens more for snow than for ordinary scenes. But one must remember that this tends to produce a hard and brilliant picture. Where a softness of atmosphere is desired you will use a wider aperture.

A consideration of the use of filters is important because of the necessity of securing adequate contrast between snow and sky. The colour of the sky can vary, of course, from intense blue to white and allowance must naturally be made for this. Where the sky is very blue, a light yellow filter—using panchromatic film—is all that is wanted to obtain an adequate degree of contrast.

For a very light-blue sky, a light orange filter is preferable. Do not shoot at all when the sky is white as in such conditions it is impossible to obtain contrast between snow and sky, even with the use of filters. Use a deep filter when you wish to secure a deep atmosphere. If you want to render the sky extremely dark for night effects, fit a very dark red filter to your lens.

Telephoto Lens Indispensable

For alpine work, a telephoto lens is indispensable. This component enables you to bring the peaks close up to the camera and so enhance their grandeur. A lens of ordinary focal length is apt to prove disappointing for the peaks, which to the naked eye seem to dominate the picture, are surprisingly far away and insignificant on the screen.

I find that white or grey clothing is the best wear for people who are to appear in the picure and the contrast with the snow is unexpectedly adequate if the rules for lighting given earlier are observed.

Do not transfer the camera and film stock suddenly from one temperature to another, either by taking them out of a warm room into the open or bringing them in to a higher temperature from outside. If you do this, you will find that moisture, deposited on to the film by condensation, will cause the material to stick together.

The rules which have been given here for alpine work are just as useful for snow photography in this country and those of you who have to wait for winter before indulging in work of this kind would do well to bear them in mind.

OUR CRITICS REVIEW READERS' FILMS

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CLIFTON COLLEGE. *By T. A. D. BROOK.* 9.5mm. 300 *feet.*

" Being views of the college and its bounds, 1934 and 1935," runs a sub-title to this film, except that it doesn't run quite like that, there being a grammatical error in it. When and when not to use the apostrophe ' s ' seems to cause many people some bother ; occasionally the titling firms err in this respect. If you have your titles made for you take some pains over writing them out neatly and correctly and see that the instructions are adequate. Human error will now and again creep in, but at least you can do your best to safeguard against it—and safeguard yourself.

This sub-title is a very fair description of the film which gives the embracing, non-selective view that a casual observer might see. It is pleasantly discursive but lacks cohesion. Lack of planning is evident, but nevertheless it is quite a bright production and just about reaches Leader standard.

It begins with the views of the Chapel and Big School. Then come shots of an O.T.C. inspection. But the sub-title, " The corps march past in columns " (there is a spelling slip in this, by the way. Titles *must* be faultless grammatically. A film is damned as amateurish, otherwise) is unnecessary, because this is quite evident from the succeeding shots.

Sports sequences follow : water-polo, cricket, swimming, in that order. It would be advisable to put the water-polo sequence after the swimming one ; they are, after all, related and the cricket sequence divorces them. In a magazine film it is quite permissible—and, indeed, desirable—to get vitality and variety by positioning the various sequences so that totally different subjects oppose each other, for in this type of film there is no theme, no connecting link. But in a near-documentary such as " Clifton College " all of the sequences are, or should be, related, so that each must lead on to the next.

It is rather a pity that the author should have seen fit to include views of the surrounding country—Clifton suspension bridge, Avon Gorge, Clifton Zoo. It is not difficult for anyone to get pictures of these but only a few can get intimate pictures of Clifton College. This ramble round the countryside causes the film to peter out at the end. It upsets the balance. A Leader has been awarded, as stated.

WATERSONG. *By G. V. LAWRIE.* 8mm. 200 *ft.*

A lyrical, stately beauty invests this film which is based on a poem ; perhaps it would be fairer to describe it as a poem ' set ' to pictures in somewhat the same way as a verse is set to music. There is a nice pictorial main title of a bathing girl poised to dive, but we feel that the ubiquitous bathing girl is not a happy choice for a film of this type and quality. It is not, after all, just another seaside picture. A close shot of a book of poems, the leaves being turned over, follows. The various stanzas are super-imposed on still photographs, the first being one from *Amateur Cine.*

First come some lovely studies of clouds, then—easy transition—rain falling on cobblestones and trickling along gutters. The close shots of a bee robbing a flower and patterned spiders' webs are most effective. The second stanza introduces us to purling streams and waterfalls. In this sequence we feel the author missed an opportunity. There are shots of a waterfall and a water mill. It would have been better to have begun with the falls and to have ended the shots of them with a close shot of the fall. Match with a close shot of the downward movement of the wheel, then follow with the mid shot.

The sequence that illustrates the verse on ships has a regal beauty; rhythm and a feeling for design are inherent in it. But the sea and bathers' verse is not so effectly translated ; the lyrical quality is missing. It is, in effect, just another series of shots of rather ordinary seaside scenes. The author exchanges his poet's mantle for fustian. One needed here

Low viewpoint gives bold effect of movement and enhances composition.

shots of sea and sun-flecked bathers, graceful groupings, a veneration *à la* Russell Flint for the body. The mood of the film is temporarily shattered, as it is, too, in the beach, pier and concert party scenes. We would recommend the excision of these shots, which certainly need not be wasted for a place could doubtless be found for them in a seaside holiday film. The moonlight shots at the last are quite beautiful.

Most of the shots in this film, indeed, are pictorially very striking, but none of them disturbs the flow by reason of their beauty. One remarkably fine shot in a sequence is out of place because it is isolated by contrast, causes the audience to murmur, "How fine!" and deflects their interest. Unless it is necessary for the development of the theme that attention should be deliberately drawn to one particular shot, the movie-maker must see to it that each shot merits its place by reason of its relation to the others and not for itself alone. Thus, to take a very elementary example, supposing you are filming a car chase. You are out on a country lane and a line of trees on the horizon strikes you at once because of their stately dignity. You decide to take a shot of them, but if you splice this shot into the car chase sequence it will be quite out of place, drawing attention to itself at the expense of the rest of the action.

A Leader has, of course, been awarded for "Watersong."

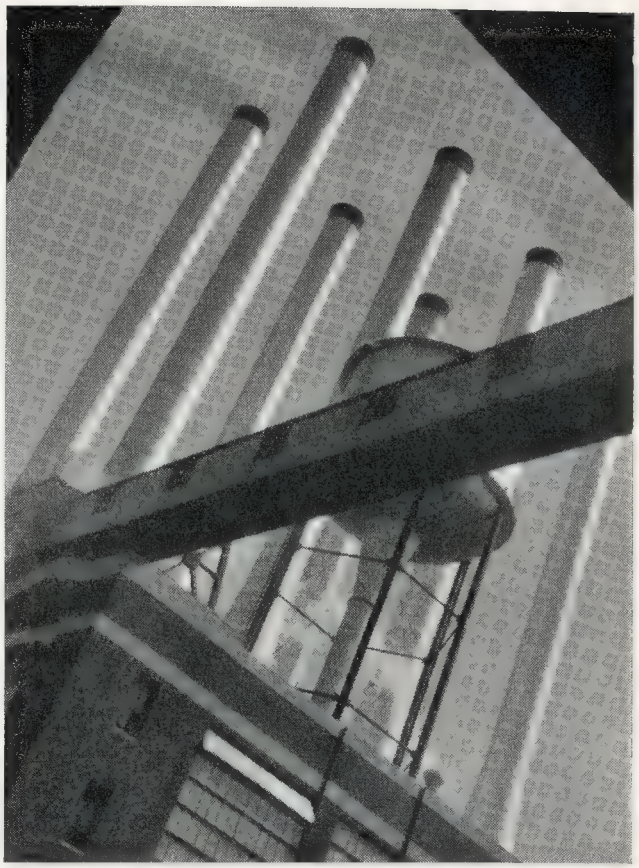
IMPROMPTU. *By A. LAWRENCE.* 9.5*mm.* 150 *ft.*

The title adequately describes the film which begins at the fish market at Lowestoft, shows net-making, scenes in Kensington Gardens, Kirkly Ken, fishing on the Broads, Yarmouth and a fun fair. It is less an interest film than a scenic and 'scenic' is scarcely an apt label for it. When making a scenic which includes 'interest' features one must first keep in the forefront of the mind the fact that the *theme* of the film is scenery and although the other features of the production may not be of less interest they must be approached only through the scenic aspect. To make this a little clearer, let us take the case of a proposed production which shall include shots of the countryside and sea and such things as fishing from the pier.

Now the fishing sequence must not begin abruptly. One must not, for instance, show a medium shot of a man fishing from the pier immediately after, say, a close shot of waves dashing over rocks. The transition is too abrupt. The easiest way is to end that particular sea sequence with a long shot and follow with a long shot which includes the pier. The location should be established before the action.

Another way of linking the two is to match close-ups, in which case a close-up would introduce the fishing sequence, the later shots expanding the field of vision. For instance, if in the country sequences you had a close shot of a car wheel revolving you could match it with the casting reel revolving. The car wheel would also, to a certain extent, indicate the journey. But such matching involves rather more careful planning than does following on with long shots. But in both cases planning is most necessary. It is necessary for *all* types of film.

The Kensington Gardens shots are out of place in this film. In any case, two only are not enough to warrant their inclusion. They are a momentary intrusion.



Camera tilt aids composition by creating a definite pattern.

The fishing sequence is quite well done. A young man is shown fishing. Follow close-ups of business with the rod and when the camera field expands to mid-shot again it is seen that another person holds the rod. Although in this case there does not seem to be very much point in effecting continuity thus, the idea has many applications and is one to bear in mind. This sequence is the only really cinematic one in the film. We get a close-up of the casting reel revolving, cut to medium shot of angler rising to haul in, cut to fish coming up over the end of the pier.

There is plenty of good material in this film (which, it should be noted, is home processed), but more care is needed in construction.

OUR HOLIDAY IN BELGIUM. *By PETER N. JOHNSON.* 9.5*mm.* 1 *Super Reel.*

The title of this film is wrong. It is not an account of a holiday in Belgium but a record of the Brussels Exhibition. In a holiday film one expects the human element to be prominent but here about the only instance of the kind is the shot of a long flight of steps with a cut-in close-up of one of the holiday makers mopping his face, in itself a good touch. The photographic quality throughout is entirely admirable, the exposures are uniformly good and the author has an eye for pictorial composition, but he needs to exercise more control in

(*Continued on next page*)

(*Continued from previous page*)

construction. This production tends to be somewhat over-balanced and there is too much indiscriminate panning.

The main title, with its revolving spirals motif, is excellent. Early on in the film some shots of a tower are separated by other shots. They would be more effective grouped together, flashing on one after the other from different angles. There are one or two crazy angles, but some of the buildings *are* very modern. The crazy angles in the fair sequence are justified in that they accentuate the speed and thrill. There is some effective quick cutting in this sequence in which is cut in a shot of a man ruefully displaying his empty pockets. Cut-in shots of this kind are always useful and one can usually film them anywhere at any time.

In the Malines sequence some rather jerky shots from a car are excused by a medium shot of cobble stones over which it has to travel. The sub-title, which further explains it, is not entirely necessary. We could have done with a few more shots of the market place. There is a good sprinkling of close-ups throughout. A Leader has been awarded.

SUNNY DAYS IN SOMERSET. *By R. H. HARBOUR.* 9.5*mm.* 250 *feet.*

A good, interesting, straightforward production this, competently edited and with no concessions to artiness. It is described as a story of the hay-making season. "In June the mowing machine begins its work," runs a sub-title, followed by a good long shot, nicely framed. Cut to mid shot of horses going across camera field, then the tractor. "Three days of brilliant sunshine and the swathes are turned"—which we see. The cutting is neat and precise. We might have a long shot of a mowing machine, say, then cut to it crossing the camera field, cut to it swinging off.

An opportunity of getting some dynamic close-ups is missed, however, in the collecting-the-hay sequence and the same with the rick-making sequence. One would like to have seen close shots of the hay thrown at the camera, as it were, angle shots emphasising the sweep of the action of the men on the stacks, and so on. But nevertheless, the sequence is well done. There is competent cutting, too, in the elevator sequence. First comes a shot of the hay going up in the elevator, cut to man shooting hay into it, back to the elevator, the upward movement being continued by cutting on action, the shot of the man being suitably clipped.

Once again we have to record the success of a film that is built around a definite theme—here a survey of mechanical methods of hay-making. But it is a pity that there is a spelling and a grammatical error in the titles. A Leader has been awarded.

Hints on PERSONAL MOVIE-MAKING

THE LAST LAUGH. *By E. W. BERTH-JONES.* 9.5*mm.* 150 *feet.*

This film illustrates the advantages of building round a plot, however slight or hackneyed. It is a film of a holiday adventure and the seascapes and the three holiday-makers are linked together by a definite theme. Continuity is therefore easier achieved; we do not dither uncertainly from sea to sand dune, from sand dune to girl, from girl to clouds. The plot keeps them in their place yet parades them neatly for our inspection and approval.

The main title is well done—plain lettering on a black background, with a laughing mask motif. A sub-title describes the film as "a seaside tragedy." First come close shots of rounds of bread being cut and buttered, then a medium close-up of a man eating, followed by medium shots of the man and two girls (there is halation from their white dresses, by the way). Follow seascapes and close-ups of the girls admiring the views we are shown.

If, when editing your holiday film you find there are many long shots of sea and country and that it is difficult to fit them in, ask yourself whether close-ups of the holiday-makers cut in here and there would help the sequence to flow naturally and easily. In most cases you will find that they will. These close-ups can be taken at any time, anywhere, although it is advisable to film from slightly low down so that the sky is the only background to the frame. Quite obviously a background of the garden fence would be out of keeping in a film of the beach.

In really big close-ups there will be no definite

(*Contd. on page 188*)

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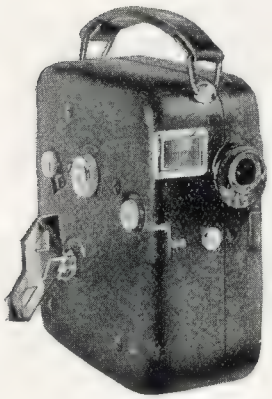

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READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from page* 186)

background and you could, in any case, diffuse it, as explained in the article on close-ups in this issue. But if you cannot get really big close-ups or if your camera is not adjusted for parallax the tip about filming from slightly low down is worth remembering; but be careful about the exposure. When taking close-ups one normally opens up about half a stop, but when a good deal of bright sky is included one does not, of course, need to make this adjustment. An exposure meter is very necessary for this type of shot.

The enticing prospect decides the holiday-makers to go for a swim. We see hands putting the food into a bag, then a sign-post "To the beach," our three beneath it. They walk down to the sands. They undress and have games on the beach. The foregoing holds the attention because it is natural and logical. The film *moves* easily because each of the sequences is related.

The man returns and, instead of donning his own clothes, puts on one of the girls' dresses. But the ladies have the last laugh. One assumes her own dress; the other puts on the fellow's trousers and away they go up the cliff. Shot, from the cliff, of the man on the beach, bawling at them anxiously: "Come back! Come back!" Close-up of him, then a last long shot, the bitten biter looking very diminutive, still wildly gesticulating. An *Amateur Cine* photograph, by the way, looks very effective as an 'end' title. A Leader has been awarded for this competent little production.

CANINE CAPERS. *By R. MAX LEE.* 9.5*mm.* 100 *ft.*

This might have been quite a good little film, but it misses fire through want of planning. It lacks cohesion and orderliness. Yet it begins well: a close shot of an alarm clock, the hands at eight, blinds being drawn up, hand stirring dog from his basket. But then follows a rather incoherent and rambling sequence of breathless capers on the lawn—breathless because the timing and cutting are faulty. If you start to film one action, switch over to another almost at once, then to another and another, none of the actions being complete and cutting not on action but just as the spirit moves you, the effect is bound to be ragged and scrappy.

One would not, of course, film every action in its entirety; the result would be a hopeless bore. Only the salient features should be presented and the rhythm or flow of the picture preserved by cutting on action. But each shot should follow naturally on the preceding one. Suppose the following action takes place on the lawn: (1) man throws ball to dog; (2) dog chases it; (3) dog worries around with ball, vainly endeavouring to get his master to throw it again; (4) he jumps up at him; (5) suddenly capers round and round for no apparent reason; (6) pursues his tail; (7) snaps at flies; (8) spots the ball again and careers after it; (9) gnaws it, a watchful eye on master; (10) man romps with dog, and so on, almost *ad nauseam.*

Now if out of these various actions we shoot in long

Reviewed by "Amateur Cine World" Critics

shot only a part of (2), then switch over to (4), filmed from only one angle, then on to (5), (9) and (10) the result is inevitably patchy because there are no connecting links. We are merely snapshooting instead of *building up* a sequence and there is really no excuse for this because domestic animals are completely amenable to direction. They will do just what you tell them and they are never camera conscious.

If a sequence is to be devoted to such a series of incidents then that series must be complete in itself, but that is not to say that you must religiously film the whole lot. You definitely should not, unless it is very short. But you must *select* certain incidents and by cutting on action and changing the camera position *suggest* continuous action. Thus we might condense the ten foregoing actions as follows: (7) Empty frame, after a second dog jumps up. Medium shot of his snapping at flies. (8) Dog looks round, noting ball. Cut in close-shot of ball, if you wish, but not essential. Dog scampers off. (3) Ball rolls into picture; a second later dog scampers in after it. Show him playing round feet of his master. Then cut in dog's eye view of said master. (10) They romp together. Or, instead of (10) you could follow with (6), the intercutting of the shot of the man being an adequate transition from (3) to (6). Remember that a sequence of this kind is largely made on the editing bench. Do not be afraid of transposing the various shots. Trim the beginning and endings.

"Canine capers" is quite obviously the work of one who could make a good film provided he disciplined himself. There is a goodly number of close-ups and evidence of an understanding of cine technique.

WHAT NEXT! *By DESMOND SHEEN. 16mm. 2 reels.*

Frankly, we do not know, because we found the ending quite inexplicable. Faulty continuity is the probable cause. This is a film about Ruritanian spies and plans and mix-ups and chases. Now despite what the highbrows say, all this is grand cine material. A film about a woman's soul-searchings in a vault against a montage pattern of eyebrows and reaping machines is not necessarily good cinema and is usually bad art. A good old rough and tumble is to be preferred anyday for translation to the screen. Vitality, movement . . . these are the essence of cinema. Was not screen drama weaned on Wild West chases? But such material has to be fairly credible or if it is not credible then it must be deliberately guyed. The King of Ruritania has had his crown changed for all time by a fool's cap by that delicious skit, "Million Dollar Legs," which appeared some years ago. The title of the film under discussion inclined us to the opinion that it, too, was to be a gay rag, but, regrettably, it is without the saving grace of humour.

It begins with two people having an earnest discussion. "I am worried about these plans," says the man. "They told me that the Ruritanian government are after them and that they had agents watching." "Oh," says the other, "I don't think they know you have been entrusted with them." Now there are two things wrong with these sub-titles. The first is that the second conversation follows the first without any break. There are no shots of the person speaking or of his companion listening. If you have to explain to the audience what a character is saying you must also show that character speaking. Divide the shot of him speaking in the ratio of about $\frac{3}{4} : \frac{1}{4}$. The larger length should be inserted before the sub-title, the smaller after.

Always take close shots of significant features of a thing or scene—features that are expressive of it.

Secondly, the sub-titles are far too prosey. They introduce us too abruptly to the matter on hand and further—and most important of all—they explain in words what should have been explained, or suggested, in pictures. Their insertion betrays an incomplete understanding of the basic rules of cinema. The amount of stock used for them would have been quite sufficient for a number of shots which would clearly convey their meaning. For instance, the worried gentleman might be taking the plans out of a drawer, when the door might shut to, softly, or window curtains flutter. He would dash to door or window and although he would find nobody there, the facts of his taking out the plans, of the camera being trained on the door and of the man darting to it would have conveyed to the audience that here were important documents and that the man was on the *qui vive* for dirty work. And is it really necessary that we should know at the outset that Ruritania is

(*Continued on next page*)

involved? Indeed, in this film nothing more is said about this most convenient kingdom.

But if it were to be a real Ruritanian extravaganza what glorious opportunities there would be of showing pictorially that the plans are in danger! There would be a magnificently hirsute and, preferably, cross-eyed spy under the table, diligently scribbling in a note-book, the 'maid' that came in in answer to a summons would have her magnificent hirsuteness but very inadequately disguised and she, too, would scribble diligently in a notebook. She would throw refuse into the dustbin and when the lid was taken off a magnificently hirsute spy would be revealed, diligently writing in a notebook. Or the same spy might crop up in the most incredible situations. There is a rich field, here, for collective effort.

"What Next!" fails not because of its improbabilities but because the halting continuity utterly confuses. Thus, immediately after a sub-title giving the gist of a conversation we get a shot of the speaker chewing chocolates. A spy gets a woman to rout out intruders in a derelict house. She is apparently one of the fixtures of the house, but she must not be thrust on the audience without any introduction. One wonders where she came from and who she is.

The makers of this film (it is a private production of Sutton Movie-Makers) need to work from a detailed script and must remember to cut on action so that shots embracing different camera fields may be roughly matched.

MURDER. *By STOKE - ON - TRENT CINE SOCIETY. 16mm. 200 feet.*

The chief merit of this little film is that it is a neat

Amateur Cine Society

(Continued from previous page)

production. It is a first film and the producers have sensibly chosen a story that calls for no particular acting talent but which relies on action for its effect. The shoals of continuity are to a certain extent avoided by concentration on a series of continuous incidents. Praiseworthy though it is for a cine society to embark on an ambitious picture, it is far more satisfactory to film something that is well within the capabilities of the group and while providing opportunities for the exercise of cinematic treatment, does not offer too many problems.

A man with glaring eyes is wanted for murder. He rides a bicycle to get to the scene of his crimes. This much a police notice conveys to us. Then, behold, a man with glaring eyes, riding a bicycle, stops to read the notice. Then he notices the village constable regarding him thoughtfully and is thrown into consternation. Unfortunately, too, he over-acts. In some cases it is permissible to over-act a little in mid and long shot, but not in close shot.

He departs under the watchful eye of the bobby and it is a nice measure of his stolidity that, after he has seen the man off, a door opens and a hand thrusts out a glass of beer at him, which beer he proceeds enthusiastically to drain. This simple, but illuminating, shot at once defines his character. It is significant little

A consistent film

IF you were asked "What is the most important feature of a good film?" you would answer "Consistency," for without it your pictures can never be uniformly good. There are quite enough variables in cinematography without having a film of varying speed, subjected to varying processing.

Agfa 16 mm. Reversible Films are primarily consistent, the speed of any type of film is always the same. If you use an exposure meter and Agfa film exclusively you know exactly where you are—you are sure to get good results.

Agfa Films are individually processed by Agfa to give you those brilliant highlights and velvety shadows that make your friends exclaim at the beauty of your picture.

With Agfa Isopan ISS you have a panchromatic film processing the highest speed with the greatest latitude yet offered to the sub-standard cinematographer.

Agfa 16 mm. Pan is an excellent all-round film for outdoor work.

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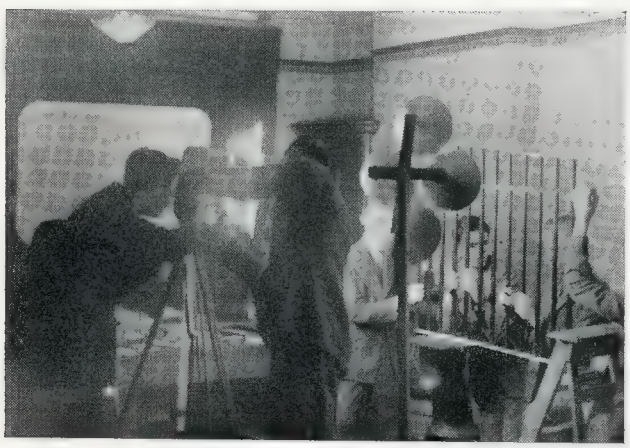
Film PLAYS

touches like these, significant in that they are at once all-revealing, that mark the work of the good scenario writer and director.

The man with the staring eyes hears a girl shrieking and dashes back for help. There is a good close-up of the girl, followed by a medium long shot of her struggling with a man. The constable is persuaded to rush to the scene with a carload of people he has stopped for speeding. Then comes another pleasing little touch. The other folk vault over the fence. Bobby makes a tentative attempt at a jump and then clambers under it. He is a convincing policeman and it is not often we can say this of policemen in amateur films.

When the party get to the scene they find that a murder has indeed been perpetrated—by the Stoke-on-Trent Cine Society, who are on location. A notice warns strangers to keep off the set. The basic idea is by no means a new one—Conan Doyle embodied it in a short story many years ago and there have been many variations of it, but it is slick and effective and provides just sufficient material for a comedy lasting about seven minutes. The society has not made the mistake of crowding the canvas. A Leader has been awarded.



A few bars a prison make. Still from the Portsmouth C.C. film, " She Who Laughs Last," based on an "Amateur Cine " scenario.

R.P.S. INSTALS SOUND

A definite extension of the activities of the Kinematograph Group of the Royal Photographic Society is indicated by the fact that sound has been installed in connection with the standard 35mm. projector in the lecture hall at the Society's House, at 35, Russell Square. It is understood that the equipment is working very satisfactorily and that the quality of the reproduction is good. The work has been carried out by Sound Installation Services, of 14, Carlisle Street, London, W.1.

* * *

I.A.C. PRIZE-WINNING FILMS

A well presented display of I.A.C. 1935 prize-winning films was given by Mr. Cyril Howe, Abbey Churchyard, Bath, recently. Six representative films were shown, including " Doomsday," which won one of the *Amateur Cine World* trophies. At a later performance short lengths of Kodachrome and Dufaycolor were shown. More than 350 people attended the two shows. An 8ft. 7in. silver screen and two Siemens projectors were used to good effect.

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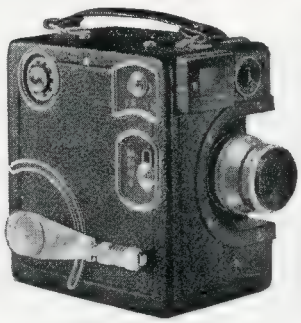
and at your service—the widest experience of any firm in the amateur cine business. We will welcome you at any time—if you can't call, write—and our unparalleled experience is at your Service, free, in the form of advice. Whether your problem is the choice of a camera or projector : which is the best meter for your purpose—what make of film to use—what editing equipment you need, or problems and difficulties of production. Come and see us ***now.***



Here's a good Camera . . .
SIEMENS 'F'

See this splendid new 16mm. cine camera FIRST at Bond St. 100 per cent. daylight loading. Four speeds. Single-picture and self-portraiture devices. Wire release control. Free-wheel motor release. Footage indicator. Black leather finish and nickel fittings. With f/1.5 Meyer lens **£55-10-0**
Nine monthly payments of £6 9s. 6d.

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" SIXTUS " .. 12/3 Down " ELECTRO BEWI " 10/7 Down
" BLENDUX " .. 8/1 Down " NEW AVO " .. 7/- Down
See page 197 for special Wallace Heaton announcement on the Weston Meter.

If you haven't yet embarked on movie-making—
HERE'S A WONDERFUL CHANCE !

Special 9.5mm. Cine Camera Bargains

Dekko Cine Camera. F/3.5 Dallmeyer lens. Perfect condition. Cost £6-18-6. Price **£5-5-0.**
Pathe de Luxe Motocamera. F/3.5 Anastigmat lens. Good condition. Cost £10-10-0. Price **£4-17-6.**
Pathe " B " Motocamera. F/3.5 Anastigmat lens. Cost £6-6-0. Price **£3-17-6.**
Pathe de Luxe Motocamera. F/2.5 Hermagis lens. Complete with tele attachment. Perfect condition. Cost £18-18-0. Price **£8-17-6.**
Pathe de Luxe Motocamera. F/2.5 Hermagis lens. Multi speed model. Cost £20-0-0. Price **£8-17-6.**
Pathe de Luxe Motocamera F/1.5 Meyer Plasmat lens in interchangeable mount, also 20 mm. F/3.5 Hermagis lens in leather case. Cost £39-17-6. Price **£11-17-6.**
Pathe de Luxe Motocamera. F/2.5 Hermagis lens. Shop-soiled only Cost £16-16-0. Price **£7-17-6.**

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J. H. R. (Birmingham).

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LETTERS *to the* EDITOR

COLOUR FILMING

Sir,—May I join issue with Mr. Hartwell who said, in an article in the May issue, " In black and white movie making it is form and composition that shape our shots. With Kodachrome we are very little concerned with linear composition ; our concern is with the tonal content of the shot." I wonder what the Old Masters of painting would say if they heard this heretical declaration that when the colour comes in, composition goes out.

No, Mr. Hartwell, I am afraid that colour or no, you cannot get away from ' linear composition,' but it is well to understand first of all what is meant by ' linear.' In a still picture it may be the edge of a tone where it joins another tone, or a series of points of similar character which form the line. An actual drawn line is rarely present in a pictorial subject. Does Mr. Hartwell suggest that the edge of an area of one colour, or a row of soldiers' brilliant tunics does not form a compositional line ? What is colour but a tone of a different nature or special characteristics ?

Flat Front Lighting

But more than this, as long as we try to make real moving pictures we are concerned with that most strong of all linear composition which lies in the transition from shot to shot.

Another point upon which I do not entirely agree, and I have had considerable experience with colour cinematography, is the advice to use flat front lighting. By all means see that the sun is more or less behind you, but remember that you are still taking photographs and that all of the photographic tenets need not go overboard. Flat front lighting will certainly give you the colour, but it will give you nothing else.

To illustrate my point, think of those pictures which you see in the daily press which have been taken with a flash-bulb attached to the camera, thus giving absolute front lighting. The faces of the subjects look like pieces of flat paper, on to which two boot buttons have been sewn for eyes and a splash of paint applied for the mouth. There is no modelling or feeling of solidity. Similarly, a colour portrait taken with the light immediately beside the camera would look like a piece of pink flannel without form.

Force of Contrast

Furthermore, there is another aspect of the subject which is often overlooked. No colour or tone exists by itself. Its impression upon you is always largely affected by those things which are around it. In a cinema you have a white screen which looks faintly white as long as only the dim lighting of the hall is present. The moment you project upon it the strong high-lights of the picture parts of the same screen appear to be strongly black.

Similarly, a mass of colour by itself may look pale and anaemic, but the moment you put beside it a colour of a contrasting or complementary nature, the original colour takes on great vigour and apparent saturation. For this reason a certain proportion of shadow in your colour picture, due to slightly side lighting, will give the whole of it greater vigour and present the coloured high-light parts to the greatest advantage.

London, N.14. GEORGE H. SEWELL.

PROJECTOR DESIGN

Sir,—I like your new cover design and think the May cover is the best I've seen on any amateur cine magazine. I have had every issue since No. 1 and each one has been better than the previous.

With reference to your reader's letter on projector design (page 92, May issue). The points mentioned have also been on my mind for some time, with the exception of No. 4. This would necessitate a screen and camera gate with square corners and also, where neg-pos. is used, a similar printer.

I use 16mm. stock, both reversal and neg-pos. and have film taken with three cameras during the past five years, each with a different frame line. At present I have no projector of my own because there appears to be no reasonably priced British or American machine on the market that would meet my requirements.

Do you think there is any hope of a British manufacturer producing a 16mm. projector for about £25 with the following points :—

Sturdy construction, design similar to the Eumig.

Optical framing.

To take 300 or 500 watt lamp as desired, without alteration, of British make, a standard type so that replacements could easily be obtained. (*Continued on next page, col. 1*)

NOW !

Critical Visual Focussing

WITH THE

PAILLARD CAMERA

(Made by the makers of PAILLARD-BOLEX Projectors).

THE tremendously important refinement of Critical Visual Focussing has now been added to the already remarkable list of Paillard Camera refinements.

This critical focusser puts an end to the uncertainty of "guess work" focussing —you see a clear image showing a very generous part of your "shot" and can adjust your focus to get exactly the result you want. The importance of this refinement—especially for critical "close up" work—is obvious.

You can buy a cine camera costing very much more than a Paillard and **still** not have the perfection of Paillard performance, which gives amongst other things : *first frame on change of scene is of exactly the same exposure as the following ones—the mechanism starts at exactly the speed set and not a* ***single frame*** *is wasted. This is of tremendous importance when filming picture by picture for trick work. Speeds of* 8, 16, 24, 32 *and* 64, ***each one dead accurate.***

Tri-focal viewfinder giving accurate parallax compensation down to 2 ft. Automatic daylight loading. Possibility of filming backwards for whole length of film if desired. Semi-circular turret head of exclusive design, enabling the camera to have minimum width yet allowing room for large objectives, etc., etc.

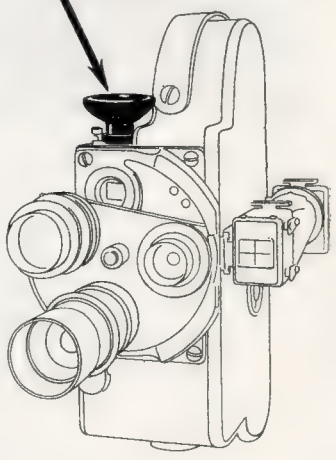
Model H.9. for 9.5-mm. films, with Dallmeyer f/1.5 Speed anastigmat lens and Critical Visual Focusser **£55**

Model H.16, for 16-mm. films, with Dallmeyer f/1.5 Speed anastigmat lens and Critical Visual Focusser **£55**

WRITE FOR DETAILS TO

CINEX LTD. 70. HIGH HOLBORN LONDON. W.C.I.

The Critical Prismatic Visual Focusser will appeal as strongly to the novice as it does to the advanced worker, because it means **certainty of correct focussing** even under the most exacting conditions.



This illustration also shows the special Paillard turret head swung round and illustrates the amount of body width saved compared with other turret head cameras. The photo opposite shows the head turned to give minimum width for carrying.

2in. lens, not necessarily of large aperture, as sharp focus is not always maintained with these. Spool arms to take 800 ft. reels. (A quarter of an hour seems to pass so quickly when projecting).

A gate, easily accessible for threading and cleaning, with side tension and perhaps rollers *à la* Filmo.

Quiet running.

Separate switch for motor and lamp.

Handle on top arm for rewinding by hand if desired.

Fan cooling.

Claw movement of usual type.

Three-bladed rotary shutter.

Wishing continued success to your magazine.

Farnham, Surrey. ROY MALCOLMSON.

A CATALOGUE OF CLUB FILMS

Sir,—In order to make some contribution towards the formation of an improved system for the exchange of programmes between cine societies, I am prepared (supported by the Committee of the Salford Cine Society) to draw up a catalogue containing a list of films each society has to offer. This can only be done if the secretaries or programme secretaries of all other societies will co-operate by furnishing the necessary details. I therefore appeal to them to assist in this matter *immediately*.

My aim in doing this is purely as an effort to make that first move which, I feel, is the desire of every society. The cost of producing the catalogue should be small, but a nominal charge will be necessary to cover expenses. I propose issuing a quarterly (?) supplement in which additions and alterations will be entered—that is if the scheme meets with general approval.

While this effort will by no means solve the whole of the difficulties as set out in the correspondence in the cine magazines, it is possible that further developments may result. No guarantee can be given as to date of publication, but provided an early response is forthcoming, it is hoped that the booklet will be available during the summer.

KENNETH W. KENYON.
(Hon. Sec. Salford Cine Society, 9, Westfield, Salford, 6)

We welcome this scheme as a practical move to co-ordinate the work of the amateur cine societies. The data required by Mr. Kenyon is as follows :—

1. Name of the society.
2. Name and address of the secretary.
3. Name and address of the programme secretary.
4. Title of each film available.
5. Size.
6. Length, including no. and size of reels.
7. Date when made.
8. Brief description. Please state : (a) Whether a society or an individual production ; (b) Under what class ? Drama, comedy, documentary, sound, colour, etc. ; (c) Is a list of gramophone records available ? (d) Any other details which may be helpful to secretaries desiring to draw up a programme.
9. State terms under which the films are loaned or exchanged. Are they available to individuals who are not members of a society ?

N.B.—Films which are not completed should not be entered. If they are sufficiently advanced to be promised for a certain date, they should be entered as such under a special heading.—EDITOR.

WHAT'S NEW IN APPARATUS *and* IDEAS

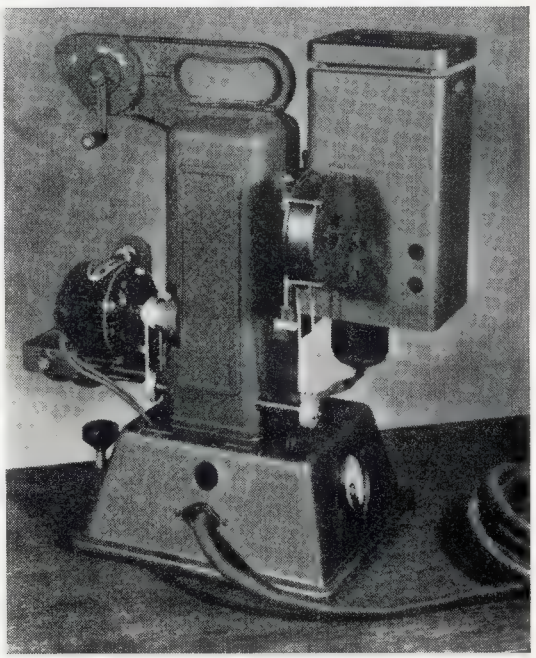
WE print below details sent us by Mr. F. Bromhead, Regent House, Merchant's Road, Clifton, Bristol, 8, of conversions carried out by him on models A and B of the Kodascope. We have not yet had an opportunity of testing the converted machines, but the method of conversion is interesting.

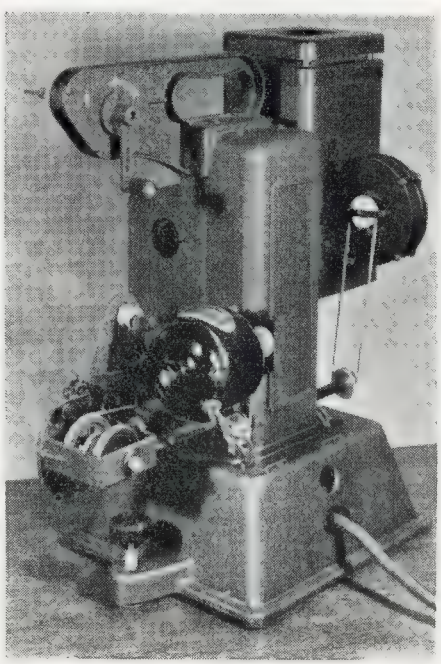
CONVERSION OF MODEL A KODASCOPE TO 500 OR 750 WATT LAMP

In place of the original 50 volt 300 watt lamp, a new lamp of either 500 or 750 watts is fitted, the voltage of this lamp being 110, the same as that of the motor. The auxiliary resistance mounted on the side of the machine is dispensed with altogether as it is no longer wanted, making the machine neater and lighter than it was before. The ammeter is still left in circuit.

To deal with the additional heat of the higher wattage lamp a fan is mounted on the side of the lamp house so that it directs a strong draught of air directly on to the lamp. The position of this fan does not interfere with the normal opening of the lamp house. A suitable transformer is used with variable input tappings and an output of 110 volts, which delivers the necessary supply direct to the lamp and to the motor. The fan is driven in the manner seen in the illustration. A pulley is mounted on the motor and the drive taken from here through a spring belt and a shaft mounted through the bottom of the mechanism housing, through a second spring belt to the fan.

It is stated that the converted machine works





Two views of the Model A Kodascope converted for 500 or 750 watt lighting.

very well, the heat is adequately dealt with and the illumination considerably increased. The Model A Kodascope is a well designed, soundly constructed machine that should never wear out with normal careful use. In addition the projection lens is exceedingly good, so that many owners may welcome the opportunity of bringing such a machine more up to date as regards its illumination.

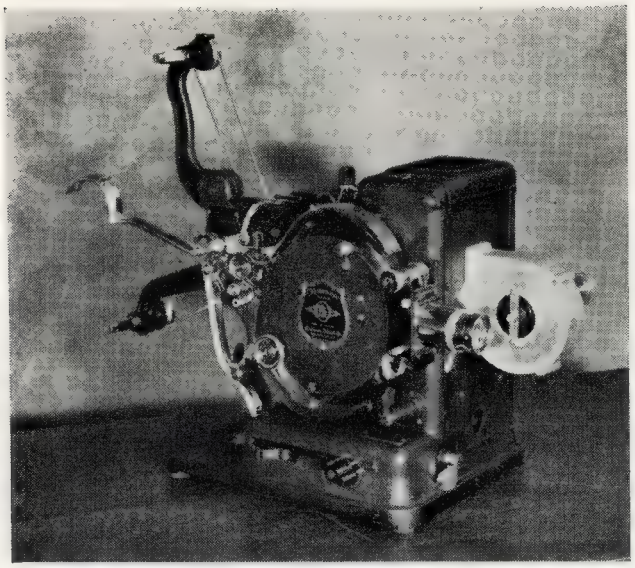
Cost : The whole conversion can be carried out for £10, including the provision of one new 500 watt lamp and a new transformer.

CONVERSION OF MODEL B KODASCOPE TO 500 OR 750 WATT LAMP

Again a lamp of 500 watts 110 volts has been fitted and the resistance carried in the lamp house has been dispensed with. The control resistance and ammeter are still left in circuit.

There is a fan cooling the lamp house already, but an additional fan is used and this is mounted on the front of the lamp house so that its air draught is directed on to the lamp. An exit for this air draught is provided on the opposite side of the lamp

(*Continued on next page*)



Model B Kodascope converted for 500 watt or 750 watt lighting.

house and the air passes out through the control resistance, which it helps to cool.

This fan is driven from the motor in this manner. The shaft of the motor is elongated and two fixed pulleys are mounted on the extension. The drive is carried through two spring belts, one being crossed, to two pulleys mounted on the fan. These two pulleys are provided with free wheels and clutches. The object of this is to ensure that the fan shall always revolve in the same direction, whether the machine is being used for normal forward projection or for reverse projection.

Cost : £11 6s., including one new 500 watt lamp and a new transformer.

Test Reports of

(Continued from previous page)

CAMERA

Name. Keystone.

Makers or Agents. R. E. Schneider, 46, Farringdon St., E.C.4.

Size of Film. 16mm.

Overall size. 9″ x 2½″ x 5¼″.

Construction and finish. Body of metal pressings, moving parts and lens mount and lens barrel plated, dull finish.

Type of Loading. 50ft. and 100ft. daylight spools.

Speeds. 7 speeds ranging from 'Low' (about half speed) to 'Slow Motion.'

Shutter. Revolving disc type. Angle of opening is 90 degrees, but shutter only makes complete revolution every two pictures. Effect is same as normal 180 degree shutter revolving once per picture.

Film Exposed with one winding of motor. About 25 feet is carried through at normal speed, after which motor tends to slow down.

Winding. By built in butterfly-shaped key, which does not rotate when taking.

Motor and Mechanism. Clock work motor, which owing to the construction of the camera, is a little noisy.

Starter Button. A button on the right side of the camera body, of large and comfortable size, slides forward to release camera mechanism. A small button beneath the starter button locks it for continuous running.

Feed and Take-Up. Usual centre feed and take-up sprocket with idlers. Top and bottom spindles for spools.

Claw and Gate. Claw is single, operated by crank mechanism, which is easily visible. The gate is a floating one, supported on three pressure springs. It is simply pulled backward for loading and then allowed to spring back into place. The room for cleaning the gate is rather limited.

Film Meter. The film meter consists of a disc visible through a window at the right side of the camera. It is only approximate as it is actuated by a lever which rubs against the outer surface of the coil of film which is being taken up on the bottom spool.

Lens. The standard lens is Wollensak anastigmat f/3.5 1″ fixed focus. F/1.9 and

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OUR SERVICE includes free and unbiased advice on the selection and operation of all photographic apparatus (we have had many years' experience of amateur and professional filming).

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Projectors demonstrated under actual working conditions in our **Miniature Cinema.** This has 60 tip-up seats, completely equipped projection box with sound apparatus and is available for hire.

Our Studio (36ft. x 26ft.) with 50 k.w. of incandescent and arc lighting may also be used by arrangement.

Agents for Agfa, Zeiss-Ikon, Pathe, Kodak, Siemens, Ensign, Dekko, Keystone and all leading makers.

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Latest Apparatus

f/2.9 lenses can also be fitted to this instrument.

Viewfinder. An optical pattern viewfinder is built in to the body of the camera with the eyepiece at the rear of the instrument and the front 1″ below and 1¼″ to the right of the lens mount.

Exposure Meter. The front lens panel incorporates an exposure table for conditions varying from sky and sea in summer to scenes in very deep shade in the winter. It is not stated on the camera what type of film this refers to, but the figures are those for a normal speed type of material. This exposure table is repeated in the excellent book of instructions which accompanies the camera.

Prices. With f/3.5 lens, £12 12 0, with f/1.9 lens, £17 17 0.

General Remarks. This is a workmanlike camera of light construction for the man who has to be content to pay a modest price for his instrument. The pictures it takes are clear and steady and sharp at all speeds.

FADING SOLUTION

Name. Fadeine.

Makers or Agents. Amateur Cine Service, 52, Widmore Road, Bromley.

General Description. This solution consists of an intense black dye which is used in its concentrated form. The solution is poured into a shallow dish or a tall test tube and the film is progressively lowered into the solution. The makers claim that full density is obtained in one minute. We found on test that somewhat longer time than this was needed to obtain complete density and that it took comparatively little skill to obtain quite a smooth fading effect from normal density down to a deep rich blackness which is quite opaque on projection. Further tests failed to cause the colour to crack or fade and we think that here at last is the solution to that vexed problem of how to make fades on reversal film.

Price. 3s. 6d. per 2 ounce bottle. The solution will treat quite a large quantity of film and can be used a number of times before it loses its effectiveness.

CAMERA

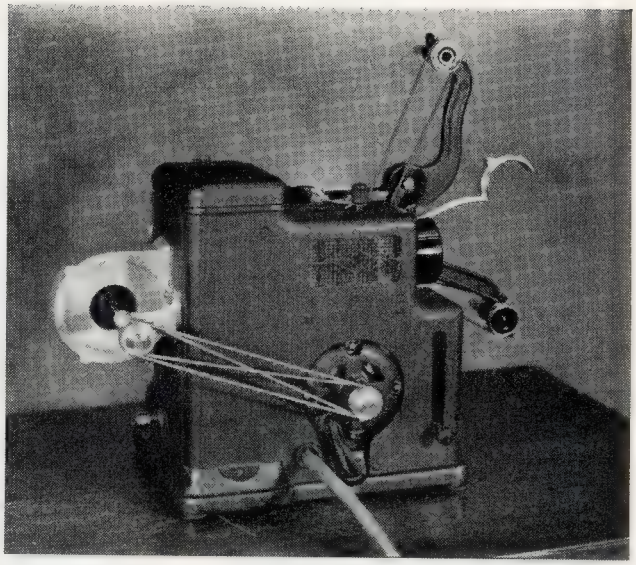
Name. Ditmar.

Makers or Agents. Actina Limited, 29, Red Lion Square, London, W.C.1.

Size of Film. 9.5mm.

Overall Size. 4½ x 5¼ x 2⅜.

Construction and Finish. Body of metal pressings, covered imitation leather, fittings bright plated.



Another view of the converted Model B Kodascope.

Type of Loading. 30ft. of film in charger.

Speeds. 16 and 32 pictures per second.

Shutter. Usual revolving disc.

Film exp. at one winding. About half a charger, but motor tends to slow down as it runs out.

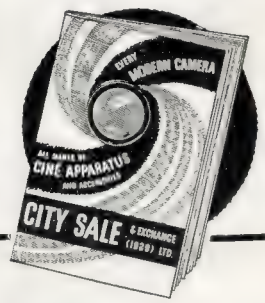
Winding. By built-in T-shaped key

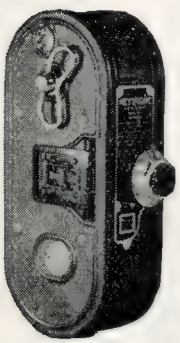
(*Continued on next page*)

CINEMATOGRAPHERS! *SEND FOR THIS FREE 84 PAGE CATALOGUE*

IT CONTAINS 36 PAGES OF CINE APPARATUS WITH OVER 40 ILLUSTRATIONS OF THE VERY LATEST CAMERAS AND PROJECTORS

Every latest aid to perfect movie making is contained in this marvellous free book. Absolutely up to the minute in 8, 9.5 and 16 mm. cameras and projectors, and 16 mm. Sound-on-film apparatus. Every accessory you need is also here including splicers, editing and titling outfits, tripods, exposure meters, etc. Send a Post Card now to any "City Sale" branch and get your copy. **POST FREE!**





THE KEYSTONE "8"

One of the smallest and lightest Cine Cameras in the world, smart and durable, f/3.5 Universal lens for close-up or distant shots. Lens easily interchangeable. Three speeds, direct vision and auxiliary viewfinders. Mechanical footage indicator. Exposure chart. Tripod socket. Strap handle for convenient carrying, **£10 10 0**

9 monthly payments of **24/6**

"8" PROJECTOR, 200 watt. lighting. Adjustable tilt, motor rewind. Takes 200 ft. films, **£13 13 0**

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"Sixtus".. .. 9 monthly payments of **12/3**

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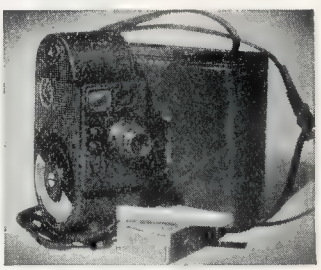

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Accommodates 16mm. film and exposes half at a time. Fitted with f/2.5 lens. Four speeds. Built-in exposure chart. Fine Bell-Howell quality. **£22 10 0**

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LATEST APPARATUS

Continued from previous page)

which does not rotate when taking pictures.

Motor and Mechanism. Clockwork motor which runs very quietly.

Starter Button. There are two buttons on the front of the camera—one working the motor at full speed and one at half speed. Lock for continuous running. Lock to prevent accidental running.

Feed and Take-up. Usual 9.5mm. charger arrangement, no feed, revolving claw engaging with take-up bobbin in charger.

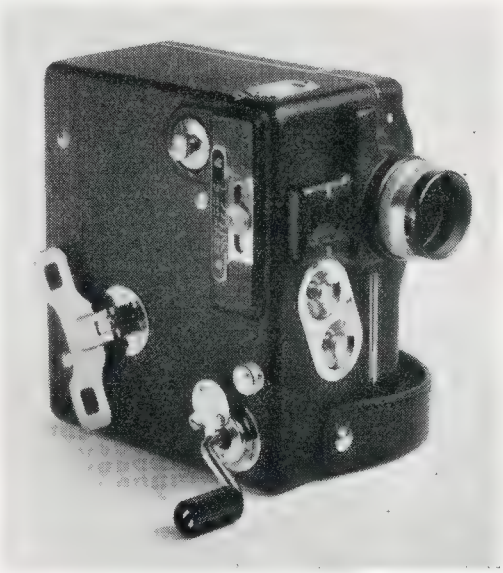
Claw & Gate. Front channels of gate recessed and plated; floating pressure pad black-finished steel; access to gate for loading—very easy and the whole back swings wide open for cleaning. The claw is single.

Film Meter. Geared; is visible through the eye-piece of the viewfinder—an excellent point, this. The model examined measures up to 10 metres.

Lens. The lens is built into the camera and is not interchangeable as it is linked up with a diaphragm control on the right of the instrument and an aperture indicator which can be seen through the eye piece of the viewfinder when the camera is in use. The standard lens is f/2.9 20mm. Cassar, which will stop down to f/14. Focussing is by means of the usual collar from infinity down to 0.50 metres.

Telephoto attachments giving 2x and 3x magnification and another attachment giving wide angle pictures has been designed for use with this lens.

Viewfinder. The viewfinder is of square tubular form built into the body of the camera and as stated above, the footage meter and diaphragm scale can be seen in it at the same time. Horizontal parallax adjustment is provided by sliding eyepiece.



Ditmar 9.5mm. camera reviewed in this issue.

Single Pictures. Single pictures can be taken by means of a handle which can be inserted in a special aperture which is covered by a movable plate on the right side of the instrument. The motor mechanism must be disconnected by means of a small knob provided for the purpose.

Prices. With Cassar f/2.9 20mm., £12 12s. od. Portrait attachments 10", 20", 3ft., 6ft., 7/6 each. With Berthiot f/1.8 20mm. Cinor in focussing mount, £16 16s. od. X2 Tele attachment for f/2.9, £4 10s. od. X2 Tele attachment for f/1.8, £7 7s. od. X3 Tele attachment, £7 7s. od.

General Remarks. This camera is an addition to the range of instruments on the market of the type which appeals to the user who wants a straightforward simple instrument without additional frills. At the same time it incorporates a number of admirable refinements. It is a very great convenience to be able to adjust the aperture without taking your eye from the viewfinder. It is useful to see at the same time just what is the footage of the various shots being taken. The parallax adjustment is certainly worthwhile and the tinted screen serves as a reminder to readjust

9·5mm film

SEPARATE PRICES
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Gevaert film leaves you free to please yourself. You can buy 30ft. of Ortho Reversal 9.5mm. film for 2/7 and process it yourself without losing money. Gevaert high-grade processing will cost you 2/- if you want it. For brilliance and fine grain Gevaert films are ideal, whether you choose Ortho, Panchro-Super or the Special Ortho Negative and Positive. Also available in 50 and 100ft. daylight spools.

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Write for detailed lists giving all prices for films and processing and a copy of "Camera Please." A home processing booklet is also available free of charge.

Gevaert

Walmer Road, London, W.10

Gevaert 8mm. film in usual 25ft. daylight spools with patent incision method of separating, and 16mm, in 50 and 100ft. spools. Both sizes in several varieties.

after taking close-ups. The camera door will not close unless the pressure pad is correctly locked. In short, the sensible refinements on this camera are such that they cut down the possibility of mistakes on the part of the user to the minimum. We have not yet had time to give it a complete photographic test. We have found, however, that it will run film through the camera without any trouble. Loading is quick and easy.

FILM

Name. Selo 16mm. Reversal.
Makers or Agents. Ilford, Ltd., Ilford, London.
Type. Panchromatic.
Speed. Tests show that this is round about 500 H. & D. and this figure approximates to the speed factors for various exposure meters given in the instruction leaflet provided with the film. Incidentally, Ilfords are to be congratulated on publishing these ratings; they save a lot of uncertainty and bother.
Price. 100 ft., 26/-; 50 ft. 14/-, including processing. Films should be handed to an Ilford dealer for forwarding to the processing station; they should not be sent by the purchaser direct.
Remarks. The outstanding feature of this stock is its excellent colour sensitivity, producing a rich quality. Latitude is reasonably wide. The film base is tinted slightly blue—not sufficiently for it to be noticeable on the screen. This has the effect of clarifying the whites and correcting the yellowness of the projection light, but, more important, it provides, to a certain extent, anti-halo control. It would seem that, in view of this control, anti-halo backing has been dispensed with and care should therefore be taken when shooting white objects or when filming against the light. Grain cannot be described as very fine, but is certainly fine enough for normal use.

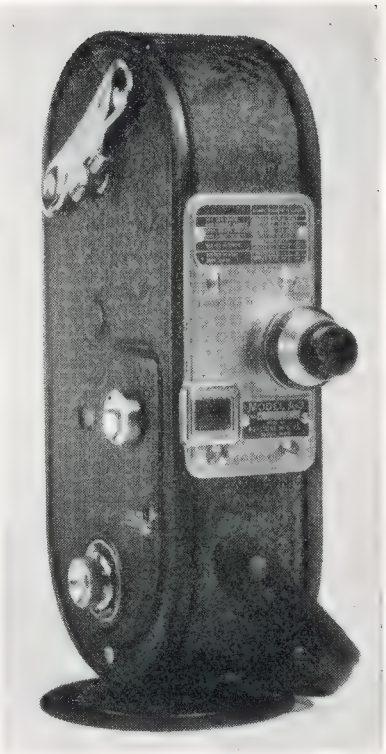
FILM

Name. Bauchet.
Makers or Agents. Actina Limited, Red Lion Square, London.
Size. 16mm.
Type. Orthochromatic.
General Remarks. We tested this film and found it to be a material with a speed of about 400 H. & D. with very fine grain and fair latitude, giving good quality pictures. Its most outstanding feature is the excellent anti-halation quality which compares favourably with any other film which we have seen.
Prices. 100ft. 12/-; 50ft. 6/6.
Processing. The makers of the film do not undertake the processing but this can be obtained through the dealer at a number of laboratories throughout the country.

FILM

Name. Mimosa, Finograin.
Makers or Agents. Chelsea Cine Centre, 111, Walton Street, London, S.W.3.
Size of Film. 9.5mm.
Pan or Ortho. Both panchromatic and orthochromatic film is available.

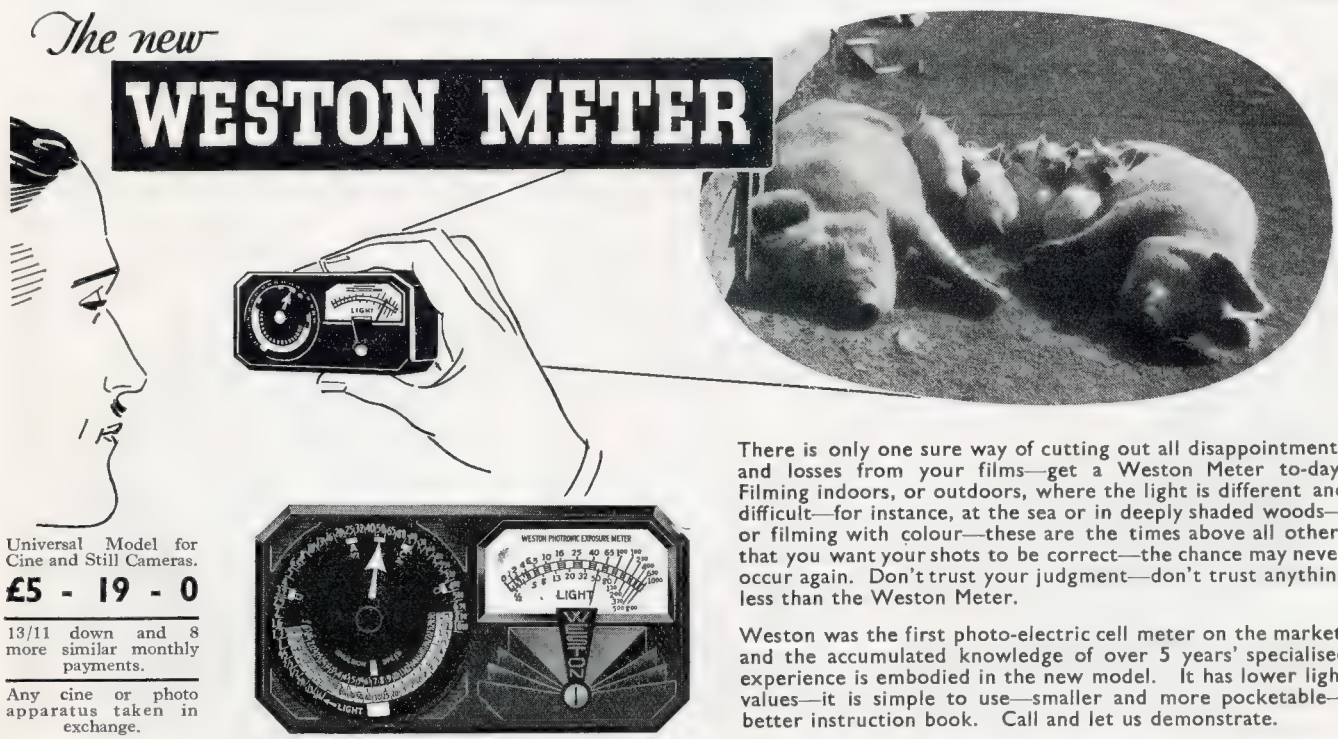
(*Continued on page* 208)



Keystone 16mm. Camera

The new

WESTON METER



There is only one sure way of cutting out all disappointments and losses from your films—get a Weston Meter to-day. Filming indoors, or outdoors, where the light is different and difficult—for instance, at the sea or in deeply shaded woods—or filming with colour—these are the times above all others that you want your shots to be correct—the chance may never occur again. Don't trust your judgment—don't trust anything less than the Weston Meter.

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CINE EXPOSURE CHART FOR JULY

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains, quayside; open camp & picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull	2.3	2.8	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows :—

Group A
Gevaert Ortho Rev. and Neg.
Kodak Pan-Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Ortho. Negative
Vauxhall Selo 9.5 mm.

Group B
Agfa Ortho Reversal
Agfa Pan-Reversal
Agfa Pan. Negative

Group C
Agfa Isopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan Negative
Gevaert Pan-Reversal
Pathe P.S.P.

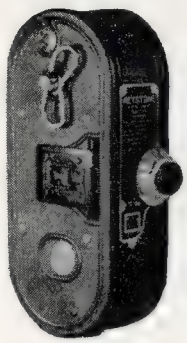
Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/7.

The table is compiled for exposures between the hours of 11 a.m. and 3 p.m. (Daylight Saving); from 9 to 11 a.m., and from 3 to 5 p.m. (Daylight Saving), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

KEYSTONE —there is no Comparison!



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f/1.9 lens £16 16 0
9 monthly payments of 39/3

Telephoto lens, 1½ in. focus £4 4 0
Best leather carrying case, for camera, telephoto, 2 films.

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16 mm. **ENSIGN AUTO-KINECAM**, f/2.6 anas., interchangeable mount, 100 or 50 ft. capacity, multi speeds and handcrank. Complete in case. List £18 18 0 .. .. £11 17 6

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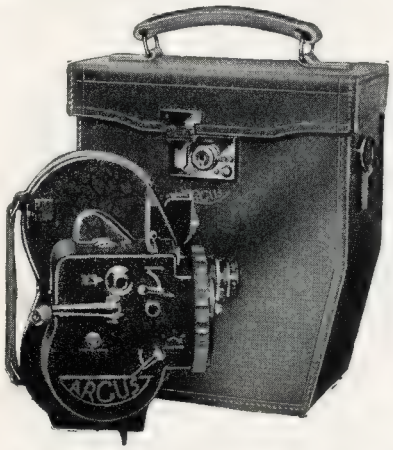

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What the SOCIETIES are Doing

Reports for the August issue of "Amateur Cine World" should reach us not later than June 26th.

Airdrie F.P. C.S.

Hon. Sec.: T. J. Grant, 84, Deedes Street, Airdrie. Members are hard at work searching for items worthy of inclusion in their collective effort, an interest film of the district. Mr. Graham is devoting much time to his new film on the distressed area of Lanarkshire.

Balham A.C.S.

Hon. Sec.: L. H. Daniel, 44, Hemberton Road, London, S.W.9. To comply with requests from people who are interested in the work of the society but are unable to join as active members, a new associate membership has been formed. The secretary would be pleased to hear from anyone who would like to join as associate members.

On March 20th some members paid a visit to the Shirley Cine Circle. They were shown several amateur films, some of them by members of the Circle.

Beckenham C.S.

Hon. Sec.: John W. Mantle, 56, Croydon Road, Beckenham, Kent. This society are having a series of very interesting meetings. Almost every week a practical demonstration has been given. Titling, make-up and lighting are some of the subjects dealt with and further subjects will be treated during the next few weeks.

Four films are in the making, the ladies of the society being responsible for a great deal of the technical work involved in two of them. An interesting visit was paid to the Blackheath F.C. recently, their large theatre and lighting equipment producing a very favourable impression.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, London, S.E.3. Production No. 6 provisionally entitled *Release* is now nearing completion, one long open air sequence still remaining to be done, after which it is hoped to start on No. 7, *School for Heroes*, a new comedy by one of the members, who was also responsible for the story of *Auntie*. Members visited the Beckenham studios recently and at Blackheath's last projection meeting Beckenham paid return visit.

Brondesbury C.S.

Chairman: B. Ludin, 134, Notting Hill Gate, W.11. The society has been busy shooting the indoor scenes of *The Summing Up*; "the photography is turning out excellent and the best we have done yet," they write. The film will definitely be ready by the end of September. The Coach & Horses Restaurant at Notting Hill Gate was put at their disposal for shooting several bar scenes, using their own lighting of 50 kw.

Brondesbury have booked the Conway Hall, Red Lion Square, W.C.1. for October 16th and 17th and there they hope, in conjunction with London Amateur Film Club and other clubs, to show the prize-winning films of the Inter-Club Competition. The proceeds of this show will be used to provide two projectors and films for the Queen Mary's Hospital, Roehampton, where there are so many ex-service men who very much appreciate films. It is hoped that every amateur will give his or her full support. Clubs wishing to participate are invited to communicate with Mr. Ludin at the above address.

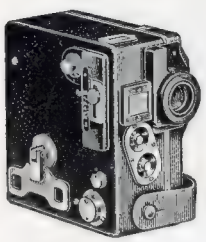
Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan, 36, Great Smith Street, Westminster, S.W.1. The president of the society, the Rt. Rev. J. F. McNulty, Bishop of Nottingham, addressed a crowded meeting in the Millicent Fawcett Hall on May 5th on the subject of "Catholic Action." The C.F.S. works first to make its members fit to be lay apostles and second to use the film as a medium for teaching the Catholic faith. In this it wishes to revive the rhythmic miming of medieval tradition through this modern medium. A lay brother in the Dominican Order, formerly a sub-producer at Elstree, is writing a scenario of the Passion in the medieval tradition.

The films shown after the speeches were: *The Sacrifice of the Mass*, with spoken commentary by Fr. Valentine, O.P.; *Sick*

16 mm. REFINEMENTS FOR
THE 9.5 mm. USER

THE NEW
DITMAR CINE CAMERA



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Call, the film made by Fr. F. E. Young (Downham), which won first prize in the 1934 competition, and *Night Prayers*, made by the Dominicans at Woodchester.

Another of the Talks in the series on the Art of Film was given on May 25th by Mr. G. H. Sewell, who spoke on colour, afterwards showing a Dufaycolor film of the Jubilee procession.

Cine-Sound Productions

Hon. Sec.: J. F. Butterfield, 1, Manor Road, Beckenham, Kent. Studio: 44, Valley Road, Shortlands, Kent. On May 24th a short film, *Murder at No.* 44, was shot in the studio. This film, which is the first to be taken in the new studio, was directly recorded on disc and several cameras were used to enable a continuous run of over 3 minutes to be shot at one time. The sound engineers report that the sound has recorded perfectly, but a report from the processor has not yet been received.

Now that this test film has been taken members will concentrate on completing the projection theatre, which is still unfinished, and the permanent proscenium will be built. The society is in need of members and will be pleased to welcome any visitors at the studio.

Darlington A.C.S.

Hon. Sec.: S. Gosling, 14, Willow Road. Mr. S. Woods gave instructive programme of Kodachrome films at his studio in Blackwellgate on May 21st. Response to appeal for members has been so gratifying that meetings are now being held each week and it is hoped to have the first scenario ready for discussion very shortly. By the courtesy of Messrs. Cameras Ltd. a demonstration of the new Dekko motor drive projector is to be given on June 18th, and preliminary arrangements are in hand for a lecture on titling by Messrs. Cinecraft. All interested will be assured a hearty welcome.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. *Microcosmos* is progressing steadily and preliminary arrangements for its showing in the early autumn are already in hand. At the same show will be presented a short film in Kodachrome of local beauty spots. This is already in production.

For a set in *Microcosmos* part of the studio was panelled in plywood, stained dark oak. This has such a smart appearance that the panelling is to be continued round all four walls when the set is pulled down. Quite a cheap wall decoration!

One of the most notable events of the past month was the visit to H.M.V., when the society's film *Episode* was set to music by experts. H.M.V. are returning the society's visit at an early date. "Spring cleaning fever" at the studio has resulted in the entrance and approach being repainted.

The dance held recently was a social success, but resulted in a small loss. The members are seeking other ways to increase the finances. The latest move is to take out a tobacco licence for the bar. Visitors to the studios may now get their cigarettes inside.

On June 28th members are having a run to Bognor Regis. No official film is being made, but no doubt the cameras will be running.

Falcon Films

Hon. Sec.: F. W. W. Wellstead, 1174, Christchurch Road, Boscombe East, Bournemouth. The club has now completed its first film and will be pleased to loan it to any interested society next season. Work will shortly commence on an outdoor film, a mystery written by one of the members.

The last projection meeting of the season was held on May 20th. The club's film *Sunday's No Pleasure*, was shown and well received by a critical audience.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 64, Avondale Avenue, N. Finchley, N.12. At the studio on March 30th, Mr. G. Corder, of Kodak, Ltd., gave an interesting survey of the history of cinematography. A display of films included a splendid series taken with the Kodak high speed camera and a film demonstrating the possibilities of the 16mm. Kodak Special. A programme of films from the South London P.S. was screened on April 6th. During the Easter recess F.A.C.S. cameramen were active on a documentary, which, with its sound commentary by the F.A.C.S. sound unit, was well received at its initial screening at the studio on April 20th.

On April 27th Mr. Reed, of the West Essex F.C., spoke on "Speeded Motion" demonstrating with 9.5mm. films. Nottingham A.C.S. provided a programme of 9.5mm. films on May 4th. The growing popularity of the F.A.C.S. still section has prompted the committee to run a holiday photo competition for members in conjunction with the holiday film competition.

(Continued on next page)

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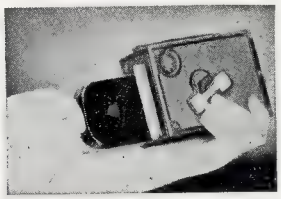

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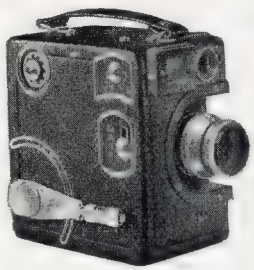

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CLUB NEWS

(Continued from previous page)

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. Shooting of *Trial Run* has begun and the rushes are up to expectations. Mr. Howard Hodges, of the National Safety First Council, recently visited the studio and saw the club film *Safety First*, which depicts the danger of children playing in the streets. He warmly approved of the film and promised to present a cup to be competed for by members of the club, the conditions to be arranged by the committee. *Safety First* is shortly to be shown at Longford, Middlesex, Senior Schools.

During the past month the club filled commissions for filming the Middlesex Rover Scouts Moot and the Crowning of the Heston and Isleworth Borough May Queen. Forthcoming activities will include a film under the patronage of the Mayor of Heston and Isleworth, showing the work of the Borough services, etc., and another of "Isleworth Day," organised by Isleworth Aid and Welfare Society.

So many requests for "outside shows" are being made that it has been decided (in order that all members may be competent to undertake them) to hold a course of instruction in camera work and projection under "working conditions" and among other things how to deal courteously with the enquiring layman, who obtrudes himself at the most awkward moment.

Kenton A.C.S.

Hon. Sec.: Norman Dyer, 263, Kenton Road, Kenton, Middlesex.

On May 6th, Mr. S. T. Ternouth, of Messrs. Kodak Ltd., gave a lecture on Kodachrome. The intricate theory of the process was clearly explained with the aid of a series of slides, the lantern for the occasion being loaned and operated by Mr. Partridge. At the end a sample film of Kodachrome was projected. The audience included some members of the Sudbury Film Society.

The last projection evening was held on May 20th, when Mr. Churchill gave a show of his 8mm. films. Also shown were *Around Kenton* and *London Life*, two 9.5mm. films by N. & R. O. Dyer, both with synchronised commentaries.

Ledbury A.C.S.

Hon. Sec.: Miss M. E. Todd, Langford House, Bank Crescent, Ledbury, Herefordshire. Work is going ahead on new production, a thriller. Annual meeting in March disclosed quite a sound financial position (there being a credit balance of a little over £10) due in no small measure to great success of first public show.

One of the society's popular guest nights was held on April 21st, when an interesting programme (voted the best yet) of 16mm. films arranged by cameraman D. J. Tow, was screened. They included *Driftwood*, the *Sunday Referee* prize-winning film.

On May 19th about 300 feet of the new Kodachrome colour film was shown to an appreciative audience. This was kindly loaned to the society by Mr. Dowty, Photographer, Broad Street, Worcester, who informs us that he will be pleased to give a private showing of this film to anyone interested. They should make application to him.

Two films are now available for loan to other societies, namely, "Ledbury Daze" and the first news reel of local events of the past year. Both are approx. 400 feet of 9.5mm. film. Applications for loan should be made to Mr. D. J. Tow, Station House, Ledbury; there is no charge for hire. Postage one way is paid by the society.

Leeds Cine and Leica Society

Hon. Sec.: H. O. Elgie, 356, Oakwood Lane, Leeds. This society came into being in consequence of a few cine workers giving a show of some amateur films on March 30th. Since then two further meetings have been held. At the one on May 18th Mr. J. C. Ferris gave a lecture, illustrated with a 400 ft. reel, on Kodachrome.

Like most newly-formed societies, Leeds are, of course, anxious to get in touch with anyone in the district who is sufficiently interested to join.

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, S.W.1. The society's first series of social activities have proved so successful that the organisers are already planning further schemes. These activities, which include such things as raffles, treasure hunts, games, competitions, etc., are proving also a means of raising funds for film productions.

Various productions on 9.5mm. and 16mm. are already under way. These include two documentaries by Dr. Card and Dr. Deane

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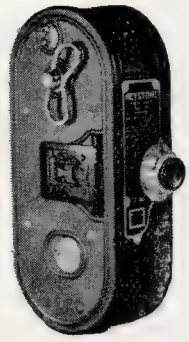

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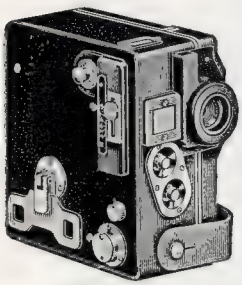

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and a sequel to *Where's George* entitled *Let's Follow George*, by A. J. Bromley and M. V. Morris (all on 16mm.). The last named will be shot by a few members who have arranged their holidays together in Jersey. Mr. Carter, of National Film Publicity Unit, provided an interesting programme of films recently and gave frank criticisms of London A.F.C. films sent him in reciprocation.

Manchester F.S.

Hon. Sec.: P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. At annual meeting held recently Mr. J. K. Clayton, who relinquished the treasurership after holding it from the foundation of the society in 1927, was elected chairman for the coming year. The treasurership was taken over by Mr. R. O. Harper. On April 17th a joint meeting with the Manchester branch of the Film Institute was held in the Manchester Reference Library; it was addressed by Mr. William Farr, of the British Film Institute. An animated discussion on the future work of amateur film societies resulted.

The society has put into production a Kodachrome documentary film on the work of the Manchester Corporation Parks Committee, and on May 15th Mr. S. T. Ternouth, B.Sc., of the Kodak Research Laboratories, lectured to the society on Kodachrome in the Lecture Theatre of the Manchester Reference Library.

Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. Two of Meteor's most active members, Mr. Clifford J. Strain (part producer of the prize-winning film *All on a Summer's Day*) and the secretary, Mr. Stanley L. Russell, who has several 35mm. and 16mm. prize-winning films to his credit, have now gone to take up appointments in the professional film business. This has naturally not been without its effect on Meteor's current production programme, which has been rather held up this year. It is hoped, however, that within a few weeks one or more films will be under way.

The following films are available on hire at 2/6 per reel approximately: *Glencoe Legend* (with records), 2 reels; *Situations Vacant*, 3 reels; *Hair*, 2 reels; *Nadia*, 1 reel; *All on a Summer's Day*, 1 reel; 2 *Movie Magazines*, 1 reel each; all 16mm. For full particulars and booking dates write the programme secretary, Ian S. Ross, 8, Buchanan Street, Glasgow.

Montreal Amateur Movie Club

President: H. D. Marwood, Room 600, 507, Place d'Armes, Montreal. On May 11th Mr. A. L. Belasco, Canadian representative of the Agfa Film Corporation, gave a lecture on "The Processing of Cine Films," illustrated by diagrams. On April 28th an evening was devoted to discussion of summer plans; it was decided to hold three summer outings during June, July and August. The remaining part of the evening was turned over to the members owning 8mm. cameras, who projected several films they had recently made. The Victor sound projector and various types of Victor cameras were demonstrated on May 26th.

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 95, Elm Grove, Southsea. Annual general meeting was held

(*Continued on next page*)

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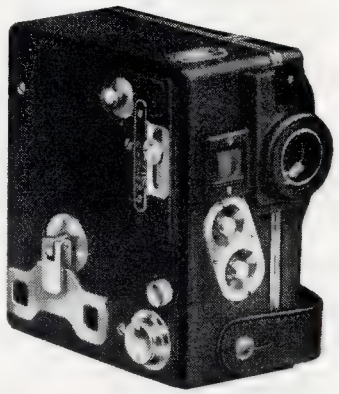

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CLUB NEWS

(Continued from previous page)

on May 7th at which it was pointed out that the policy of the club had changed from the holding of weekly demonstrations of sub-standard films made by amateurs and professionals to one of active film production. Under this programme the club had really progressed and the past eight weeks, during which the major portion of the club's first production has been shot, were the most successful since the formation of the club.

A demonstration of Kodachrome was given by Mr. T. D. Beggs on May 21st. The film, a cruise to the West Indies, was so successful that it has been used for demonstration purposes in London.

Shooting continues on the first production, *She Who Laughs Last* and attention is now being turned to the second production, which will probably be a short comedy; ideas are being sought.

Proscenium A.C.S.

Hon. Sec.: D. Brown, 20, Clonmel Road, Parsons Green, S.W.6. Work is proceeding on two productions at the Walham Green studio, one of which is almost completed; the other, *Once a Year*, is just begun. A suitable subject for filming is now being selected from those submitted by members so that there may always be two films in production.

The success of a dance promoted by the club on May 21st has decided them to run another on June 18th, again at Constitution Hall, Hammersmith. There are still a few vacancies for new members.

Regal A.C.S.

Hon. Sec.: Miss Mary Humberstone, May Villa, Littleover Hollow, Nr. Derby. The first production of this newly formed cine society is a Robin Hood adventure, *The Queen's Archer*. Shooting commenced on May 10th at Alton Towers. The weather conditions were ideal and thanks to a detailed scenario three most important scenes were completed before the crowds arrived in the afternoon.

On May 24th the society attended the screening of *Faust*. Rushes from *The Queen's Archer* were also shown and it was decided to retake the opening scene. It is hoped that the film will be complete by the end of June, when it will be sent to *Amateur Cine* for review so that the reviewers' comments may be studied and corrections made accordingly before the first night.

A programme of social events has been arranged, the first of these being a flannel dance to be held on June 19th. The problem at the moment is to find a room suitable for conversion into a projection theatre and at the same time useful for interior scenes.

Regent F.S.

Hon. Sec.: E. J. Parker, "Kandahar," Hounsdown, Hants. The society's second film, a version of *The Speckled Band*, by permission of Lady Conan Doyle and British International Pictures, Ltd., was shown to about forty associate members on May 10th. Most people were of the opinion that this film is better than *The Red King*. *Amateur Cine* thinks so, too. It is a first-rate production.

As usual, the film was produced, titled and

(Continued on next page)

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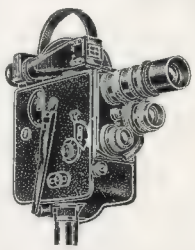

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edited by W. H. Hibbard, which accounts mainly for its success.

The summer programme has not yet been decided, but it is fairly certain that at least one film will be made. It may be a little shorter than the last.

St. George's A.F.S.

Hon. Sec.: J. Y. Fox, 31, Laurel Grove, Batley, Yorks. The society held its first general meeting on April 23rd—St. George's Day—and it was agreed by the members that the most appropriate name was St. George's Amateur Film Society. A projection evening was held on May 4th when *The Ring*, *Walter Makes a Movie* and *Tit-bits* were shown. The last-named is an amateur film taken and produced by the society's cameraman, Mr. A. Armitage. It has been decided to attempt to produce at least one documentary film on 9.5mm. stock.

Stoke-on-Trent

Hon. Sec.: H. Morfey, 51, Beresford Crescent, Newcastle, Staffs. A lecture on filters was recently given by Mr. Young, followed by an exhibition of prize-winning films. An audience of 50 saw the I.A.C. prize-winning films at a later meeting.

Summer programme will include a lecture, "What to Take" (Mr. Young), Demonstration of Kodachrome (Mr. Martin) and "Mistakes I have Made" (Mr. Warrilow). A 'serio-comedy,' 400 ft., 16 mm. is planned for this year.

Wallasey A.C.C.

Hon. Sec.: H. C. Tristam, 71, Mill Lane, Wallasey, Cheshire. Further extensive alterations are being made to the club premises in Liscard Grove, including a new and much more convenient entrance. During the summer the reconstruction of sound dept., projection room and workshop will be proceeded with in addition to redecoration of the studio, which is now quite modern and will not require much alteration this year. The production now in progress is in the nature of a "stunt" and will be part film and part acted in front of the screen.

A series of picnics, during which a film will be made in which all members will take part, has been arranged for the summer. Scenario and direction: W. Graham.

Increase in membership is encouraging.

Wanderers' A.C.S.

Hon. Sec.: F. A. White, c/o Harringtons, Ltd., 79, Rundle Street, Adelaide, S. Australia. Inaugurated about twelve months ago, this society has now become firmly established in Adelaide and is busily producing several feature films and topical shorts. The society has about 36 enthusiastic members at present and caters for both 16 and 9.5mm. enthusiasts.

The organisation started when several Adelaide cine enthusiasts saw a film produced by one of its present cameramen, Mr. Cliff Kosch, and was built on social lines, the members organising regular week-end camps and Sunday outings, yachting trips, tennis picnics, etc. It also holds occasional socials in the club rooms and lectures and movie evenings are arranged by various members.

The society's first film has just been

(*Continued on next page*)

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Send your 9.5 mm. Cine Films to us for Developing. Not only will your film receive the best result by individual treatment during the whole process, but you will be further satisfied by our "same day" service which means that all films received here by mid-day are returned same day. The charge is the same, 2/- per reel. With reload 4/6, Post free.

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is discussed by a famous novelist in the JULY issue of

PREDICTION

Read UPTON SINCLAIR'S amazing article on "How I Discovered Telepathy." Other features include :—

"WE ALL POSSESS PSYCHIC POWER"
By NELL ST. JOHN MONTAGUE
AND
R. H. NAYLOR'S
FAMOUS
ASTROLOGICAL SECTION

The July issue of "Prediction" is now on sale at all Newsagents and Bookstalls, 6d. or by post 7½d. from A. C. Burt, 4-8, Greville St., E.C.1.

completed and reports from the technicians are very favourable. The scenario (16mm.) was adapted from a one-act stage play. The production and comedy was directed by a well-known Adelaide enthusiast, Mr. Jack Mack, and photographed by Mr. Kosch.

Members are just commencing another play which will be directed by Miss Margery Boudains, A.L.C.M., and photographed by Mr. Cliff Daws on 9.5mm. stock. It is intended to make a record of the State Centenary Celebrations, together with a bi-monthly newsreel of important events.

The society will be pleased to hear from similar organisations with a view to co-operation, etc. Contact can be made through any of the following : F. A. White (secretary), N. G. Payne (president), 132, Pirie Street, Adelaide, or R. A. Rees (publicity), 35, Russell Street, Alberton, South Australia.

Wimbledon C.C.

Hon. Sec. : C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Many individual films are now in production and are absorbing technicians and players alike. A large entry is expected for the Brunel Cup and Harris Cup, which are awarded annually for the best film of the year and the best home processed film respectively ; it has been found necessary to restrict the length of films entered for the Brunel Cup to 250 feet of 16mm. and 9.5mm., or 125 feet of 8mm. Judging will most likely take place on November 14th.

Arrangements for 1936-7 programme are well in hand, and, as usual, will include lectures and demonstrations, etc., on everything that is new in movie making. Shooting on the current production under the direction of W. R. Weedon continues.

Mr. D. W. Scrimgeour, of Glebe Farm, Sternfield, Saxmundham, Suffolk, wishes to meet, or correspond with, other cine workers in his district.

Conversation Piece

(*Continued from page 182*)

when you hardly ever want to take an artificial light shot ?

Reader. But supposing I visit some place, such as a cathedral, which is comparatively dark inside ?

Editor. By all means take along a spool or so of the faster film for such emergencies, but remember that, if you haven't a camera of the cassette loading type, once you have loaded the super pan you will have to use it for everything that comes along until it is exhausted. If conditions are particularly bright you may find it impossible to stop down small enough to avoid over-exposure. In case of such an eventuality perhaps you should also take along a neutral density filter. This is a filter of neutral colour which does not ' correct ' the colours in any way, but merely holds back all the light in equal proportion and necessitates longer exposure. It is extremely useful under some conditions of brilliant light and even when light is more subdued it enables you to open up and to use the advantages of differential focussing. That is to say you can, by focussing on a person or object in the foreground, secure a sharp picture of the person or object against a more or less diffused background. This is often very desirable when the background has a lot of disturbing details in it.

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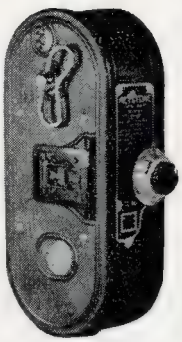

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SECOND-HAND

7489 9.5-mm. Cine Nizo Camera, Model F, Cassar f/2.8 anastigmat lens, 16 and 32 speeds. List price £12 10s. As new for .. £9 9 0

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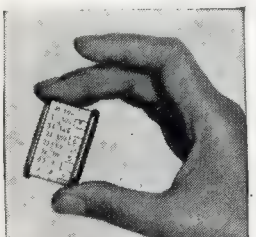

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Reader. Now about this exposure business. What do you recommend ?

Editor. An exposure meter, every time.

Reader. What kind of meter ?

Editor. If you can afford it, a photo-electric meter, particularly if you are going abroad. You see, the photo-electric meter measures the actual amount of light present on the spot where you are working and so its readings can be used as they are. There is no necessity for correcting or modifying the readings for different latitudes as there is in some types of meter.

Reader. What other types of meter do you like ?

Editor. They are all quite good, provided you read the instructions carefully and follow them scrupulously. It may be a little trouble, but a minute or two to take a reading is a very short time compared to that which would be occupied in making, for instance, a sketch of the subject, while you will have the results for a long time afterwards. They will be a continual reproach to you if you are careless. One thing you must remember. Your meter is merely a scientific method of measuring the light. Do not become a mere slave to it and accept its reading unquestioned. It cannot think for you. You must learn to interpret its readings. All the meter really does is to give you a precise statement of fact on which to base your decision about exposure instead of the very unstable basis of the measure of the intensities made by the very variable human eye.

Three Readings a Day

Reader. Yes, but earlier on you said I mustn't be a bore to the rest of the holiday party. I shall become a bit of a nuisance if I stop to make an exposure meter reading before I take each shot.

Editor. There is hardly need to do that. After all, the scenes you will take will fall into several fairly well defined groups and once you have a general exposure figure you can work from that, giving, say, one stop more for close-ups than for distant shots and so on. What I do is to take about three readings a day, one in the morning, one towards the middle of the day and one later in the afternoon. Those readings, my own experience and the latitude of the film together enable me to get a high proportion of correct results. The only other exposure readings I take are for special subjects, such as the photography inside a cathedral you mentioned just now.

Reader. Is there anything else you think I should take ?

Editor : Well, again, it depends on what you want to do. If you are sight-seeing, for instance, a telephoto lens will be invaluable, but it will make the carrying of a tripod imperative. I know one man who embellishes his pictures of famous buildings with cut-in close-ups of interesting architectural details taken with a telephoto. He also takes along with him a 30 foot tape measure and a distance meter for those cases where the tape cannot be used. He says that perfect accuracy in focussing is necessary on subjects of this kind. And, of course, a telephoto is handy for catching 'intimate' pictures of your friends during the holidays, those amusing shots which add so much to the entertainment value of a film.

We regret that owing to pressure on space, "Suggestion and Economy in Effect" in the series, "The Amateur and the Professional," is held over till next month.

OUR STAFF !

We would like you to look upon every pillar box as one of "OUR STAFF."

For the 9.5mm. enthusiast we have in stock a complete range of everything Pathescope, including Projectors, Cameras, Accessories, etc., also the **Pathescope Film Library of Eastern England.** The largest organisation of its kind.

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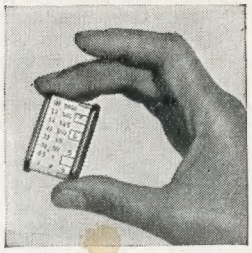
New Cine Goods

(Continued from page 197)



Leudi Cine Exposure Meter

Neg. Pos. or Reversal. The film can be processed either to give a reversal-positive result or developed as a negative.

Speeds. Panchromatic 1,000 H. & D., 26 Scheiner. Orthochromatic 500 H. & D., 20 Scheiner. These figures correspond closely to the makers' figures and were obtained after careful comparison with existing films.

Prices. The films are sold in single tins of 30ft. of film, the Pan. being 3s. 6d. and the Ortho. 2s. 7d. per 30ft. Processing is not included in the price.

Processing. The films will be processed into reversal positives by Chelsea Cine Centre at the rate of 1s. 6d. per 30ft. roll.

General Remarks. We found that this film gave crisp, clear pictures of good contrast, the speed was good and a particularly good feature of the film is the splendid anti-halation qualities which it possesses.

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Name. Leudi.

Makers or Agents. Sands Hunter & Co., Ltd., 37, Bedford Street, London, W.C.1.

General Description. The Leudi, which measures only 1½" x 1" x ⅜," is of the extinction type and consists of a wedge of increasing densities, each density being numbered. The present model is the cine version of the original instrument which was first put out last year.

The instrument is held a few inches from the eye and the middle tones of the subject examined. The number of the last visible density is read against scales on the exterior of the meter. The meter is calibrated to work with material of a speed of about 23 degrees Scheiner, the necessary modifications of the readings for other types of material having to be made by the user.

Price. 6/-.

General Remarks. Although the instrument is so small and inexpensive we have found it extremely accurate and useful.

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199/- 200-B projector. 200 watt illumination. In perfect order. One only.

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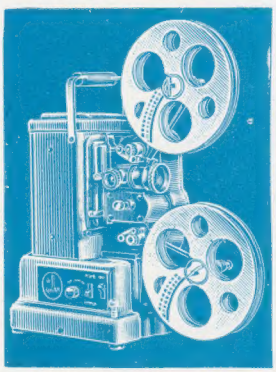

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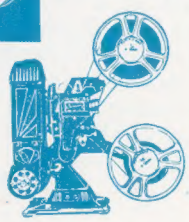

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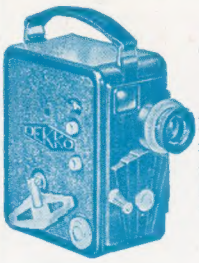

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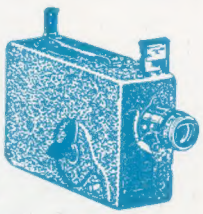

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Speed, latitude, toughness, fineness of grain, all are very important characteristics of a cine film, but the characteristic that matters most is projection quality.

The enthusiastic movie maker wants pictures with highlights that are brilliant, shadows that are richly black, and with every gradation of tone that lies between these two extremes faithfully rendered.

For the projection of highlights of great brilliance "clean" emulsion—emulsion without any residual veil—and a truly transparent film base are essential. Selo 16 mm. Panchromatic Reversal Cine Film excels in these two fundamental qualities.

Furthermore, the film base is tinted slightly blue. This is for a dual purpose. In shooting, this blueness exercises a valuable anti-halo influence upon the picture, and in projection it corrects the inevitable yellowness of the projection light, thus making the screen highlights brilliantly white.

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Panchromatic
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